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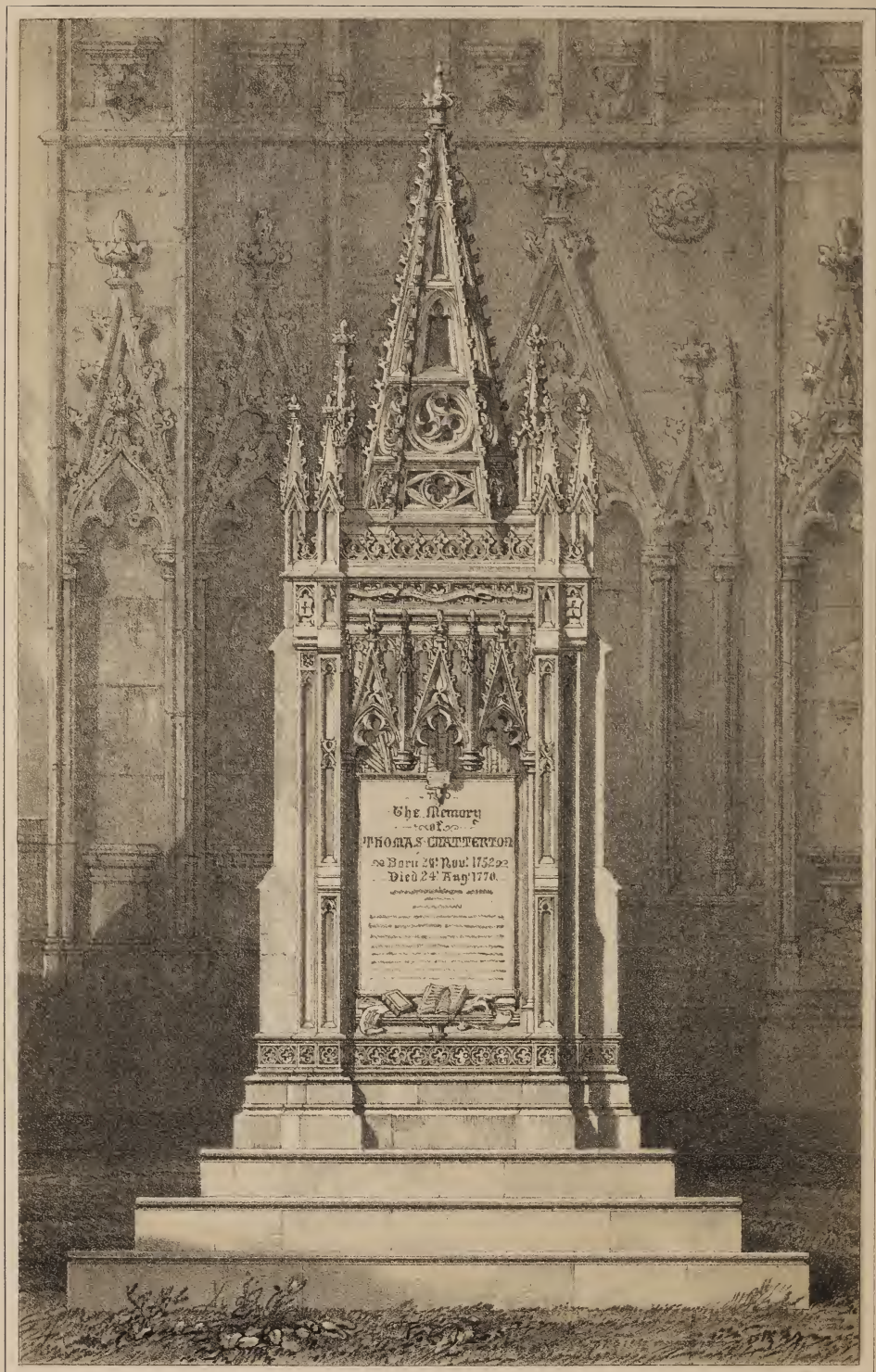
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Designed by J. Britton, F.S.A.

Drawn on Stone by F. Bedford

DESIGN FOR A CENOTAPH TO CHATTERTON.

London Published, April, 1847, in BRITTON'S AUTO-BIOGRAPHY.

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APPENDIX
TO
Britton's Auto-Biography :
CONTAINING
BIOGRAPHICAL, ARCHÆOLOGICAL, AND CRITICAL
ESSAYS,
ON

SHAKSPERE AND STRATFORD-UPON-AVON :
BARROWS, AVEBURY, STONEHENGE :
ON A NAVAL MUSEUM AND LIBRARY : A CENOTAPH
TO THOMAS CHATTERTON ; AND A BRITISH CENOTAPH GALLERY :
ON THE PRESERVATION OF OUR ANCIENT NATIONAL BUILDINGS :
ON THE AUTHOR'S HOUSE IN BURTON STREET :
AND OTHER MISCELLANEOUS SUBJECTS.

With numerous Engravings.



LONDON:
PRINTED FOR THE AUTHOR, FOR DISTRIBUTION TO THE SUBSCRIBERS TO THE
BRITTON TESTIMONIAL.

M.DCCC.XLIX.

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May 1873

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ADDRESS.

FROM the state of my health, the age I have attained, and the precariousness of life, and from a desire to answer some of the repeated inquiries respecting the *Auto-Biography* which I have long announced, I am induced to offer, by way of instalment, copies of Essays, which I have occasionally written, and which truly constitute parts of that Biography. They contain some of my "sayings and doings," independent and exclusive of those publications which are devoted to the Architectural and Cathedral Antiquities of England.

About half of the proposed Memoir is now printed; and if life and health be granted me for a few more months, I may reasonably calculate on seeing a large volume completed in the course of this year. Of this volume, twenty-five copies will be printed in imperial 4to., for the first class of subscribers; 125 in demy 4to., for the second class; and 500 royal 8vo., for the third class: and as nearly the whole of those are engaged, I may presume there will not be any for sale. Could I have reconciled myself to print and publish a mere slight sketch of my literary career and works, the volume, now at press, might long since have been completed; but fastidiously scrupulous as to dates, names, and facts,—anxious to render my last literary production an appropriate companion to the best that has preceded it, and alike creditable to the head and heart of its author,—my progress in composition has been slow, whilst the processes of correction and emendation are laborious and tedious.

J. B.

JULY 7, 1849.

ESSAYS
ON THE
MERITS AND CHARACTERISTICS
OF
William Shakspeare:

ALSO REMARKS ON
HIS BIRTH AND BURIAL-PLACE,
HIS MONUMENT, PORTRAITS, AND ASSOCIATIONS.

With numerous Illustrations.

BY
JOHN BRITTON,
F.S.A., &c.



W. Alexander, del. 1820.

HOUSES IN HENLEY STREET, STRATFORD:
The presumed Birth-place of the Bard.

LONDON:
APPENDIX TO BRITTON'S AUTO-BIOGRAPHY.
M.DCCC.XL.IX.

c

CHARLES MUSKETT, PRINTER, NORWICH.

TO
CHARLES KNIGHT, ESQ.

AUTHOR OF "WILLIAM SHAKSPERE; A BIOGRAPHY:" AND EDITOR OF
"THE PICTORIAL SHAKSPERE," &c.

MY MUCH ESTEEMED OLD FRIEND :

Many years have passed over our heads since we first met at Windsor, your native place ; and much literary toil, pleasure, and anxiety, have we both experienced since that time, of *your* boyhood, and of *my* novitiate in the profession of Authorship. To particularize your numerous literary works, with those which you have caused to be written and published ; to show that you have resolutely and perseveringly diffused the enjoyments and benefits of literature over the whole reading world ; is beyond my power, or intention. I trust, however, that you will not fail to preserve and arrange the materials you possess for such a work as this, before the insidious encroachments of old age, and consequent infirmity, may disqualify you for the performance of the task.

I cannot forbear to join Miss Martineau, in expressing my conviction that you have done more than any other man towards promoting the diffusion of knowledge throughout civilized society, and therefore must be regarded as one of the greatest benefactors to your species. Not only in the publication of cheap, interesting, and useful works have you produced this good, but by distributing millions of copies for many successive years. I believe I may safely assert, that "The Penny Magazine" was at one time sold to the amount of 200,000 copies in one week. Simultaneous with which, you periodically produced "The Penny Cyclopædia," "The British Almanack," and several other literary works of corresponding qualities. Such publications were addressed to the classes that most needed mental aid: they have diffused light and life and joy amongst

myriads of our fellow mortals, who were previously struggling and suffering for want of proper aliment for the mind. Hence we may date not only a great, but the greatest "era in the history of popular enlightenment."—(See "*The History of England during the Thirty Years' Peace.*" 1815—1845, Vol. I., p. 580, and Vol. II., Preface.)

Accidental circumstances have lately occurred, to induce me to "attempt my own Life," by means of that all-powerful, but comparatively simple instrument, the pen; and though I may not commit actual suicide with it, I shall not escape the verdict of that severe, but usually just Coroner, the Public,—who may pronounce a sentence of "Felo-de-sc."

As part of my Auto-Biography, I deem it barely justice to my own feelings and fame, to put on record some of my personal acts and literary tributes to the Memory of SHAKSPERE, which have been wholly neglected by the generality of Commentators on the works of the Bard of Avon. The following pages will show that they are numerous, and some of them have more originality and utility than either the local historian or the Shaksperian critic seems generally aware of.

To no other person than yourself can such a summary be more appropriately inscribed: as a discriminating and honest critic; as an exemplary parent and husband; and as the long-tried friend of one, who, like yourself, has devoted the greater part of a long and active life to the profession and advancement of Literature.

JOHN BRITTON.

April 23rd, 1849.



STRATFORD CHURCH AND MILL.

From a drawing made at the beginning of the last century

A Farewell Tribute TO THE MEMORY OF SHAKSPERE.

THERE are few readers, or play-goers, who do not admire, or affect to admire, the writings of Shakspeare. Voltaire endeavoured, and a recent author (who fancies he has discovered infidelity, or something worse, in the Bard's inimitable productions) has likewise made efforts to traduce him in public estimation: but such envious and illiberal calumniators can no more detract from his never-dying reputation than they can change the tides of the sea, or the alternations of the seasons. To idolize his memory, to worship at his mental shrine, are sins—if indeed they be sins—which I am not ashamed to avow; and my firm persuasion is, that I shall continue the same sinful course whilst the senses and faculties of human nature are granted me for terrestrial purposes. My penates are the Writings and the Bust of Shakspeare,—both of which I often contemplate and admire with honest devotion; for the latter has my confidence, whilst the former have a Divinity within them which is devoid of all sectarianism, and is independent alike of climate, country, or creed.

Founded upon, and embued with, the holiness of Nature, they lead us, through the countless number and beauty of her works, to Omnipotence and Omniscience.

“Time cannot wither them, nor custom stale
Their infinite variety.”

Many times have I pilgrimaged my way to Stratford-upon-Avon, to view the Church which entombs the bones of Shakspeare; which preserves his Bust and Monumental Slab; and which contains other memorials connected with his family and name. To adorn and renovate that ancient fabric, I appealed, some years ago, to many personal friends and strangers for pecuniary aid; by which, and by other funds raised at Stratford, not only a new roof and other improvements have been made to the Chancel, but it is now rendered a worthy Mausoleum for the mortal remains which it enshrines.

In the year 1814, I incited Mr. George Bullock to make a cast of the *Monumental Bust* of the Poet, and afterwards obtained reduced copies of the head for the gratification of many Shaksperians. From the same Bust, I also caused a very beautiful and truthful picture to be painted by my late valued friend, Thomas Phillips, Esq., R.A., and had an equally faithful copy in mezzotint, engraved from that picture; the plate of which has long since been destroyed. To promote respect for, and confidence in the original Bust and its graphic representations, I wrote an Essay to present to each purchaser of the print, and therein endeavoured to justify my firm conviction that the Stratford Effigy was the most authentic and genuine Portrait of the Bard.

Some curious and interesting circumstances are connected with these proceedings. Mr. Bullock's visit to Stratford was made under the most favourable auspices. Through the influence of my old friend, Mr. Robt. Bell Wheler, the historian of Stratford, (a most devoted Shaksperian,) Mr. Bullock readily obtained permission from the Vicar, (the Rev. Dr. Davenport,) and the parochial authorities, to take a mould of the Bust; and many and interesting were the comments of the Artist on that precious memento of the Immortal Bard. He was much alarmed on taking down the “Effigy” to find it to be in a decayed and dangerous state, and declared that it would be risking its destruction to remove it again.*

* The following is an extract from Mr. Bullock's letter to me on the subject:—“You will be no less surprised to find me at *this time* employed in moulding the Shakspeare, than pleased to hear that in excellence, as a model, it even surpasses the description you gave me of it. I am so delighted with it, that I have actually caught the spirit of inspiration; and, notwithstanding the difficulty of the undertaking, (which is very great) and

Intimate with Walter Scott, Benjamin West, P.R.A., and Dr. Spurzheim, Mr. Bullock invited those gentlemen and myself to breakfast with him in Tenterden Street, shortly after his return from Stratford; on which occasion the host took a cast from the head of Scott. During the repast, much was said about Shakspeare and the Bust; for the latter had never before been subjected to the examination of such a conclave of critics. In the different relations of personal portraiture, physiognomy, and craniology, it was deeply scrutinized and commented on both by the painter and the physician; and respecting the mental powers of the Bard, whose singular head and features the cast represented, the Scotch Poet was not merely eloquent but enthusiastic. He seemed to have known him; to have lived and breathed in the same atmosphere with him; to have drank of the same sack with him at "The Mermaid," in company with Jonson, Beaumont, Selden, and the rest of the glorious fraternity who conferred immortality on that famous hostel. Oh, that I had possessed the capacious and retentive memory of the Scotch Novelist! that I might now detail all that was said by him on that memorable morning; as well as the artistic remarks of the mild and amiable President of the Royal Academy; and the then novel theories and language of the German Phrenologist: but, alas! I can only venture to relate the simple circumstance of the meeting, the scene, and the tendency of the conversation. The peculiar formation of the Poet's skull, with all its superficial inequalities and curvatures, was pointed out by Dr. Spurzheim, and descanted on with much ingenuity; with inferences from its peculiar developments, as indicating the possession of those talents which are evinced in his Writings; also some personal traits of character, which the ingenious and accomplished man of physiological science only could descry, or venture to comment on. Mr. West said

the unfavourable time of the year, I am going on vigorously, and I hope to accomplish my task to our mutual satisfaction. I arrived in Stratford on Monday evening, and immediately sent your letter to Mr. Wheler, who kindly gave me instructions how to proceed in obtaining permission to mould it, and I had every preparation made, and assisted in erecting a sort of scaffolding, before I was fully aware of the difficult task I was going to perform. In short, instead of one day's work, I have found four or five; as I mean to mould the whole figure. It is a fine work of art, and *I perceive on the face evident signs of its being taken from a cast*, which at once stamps the validity of its being a real likeness. For my own part, though staying here so much longer than I expected will be inconvenient to my London affairs, yet, so much gratified am I with the bust, and so thoroughly convinced of its being a good likeness, that I would cheerfully make any sacrifices to obtain a faithful cast, which I have no fear of doing." (December, 1814.)

but little; for he was never eloquent, nor even fluent.* His remarks on the Bust were confined to individual features—the eyes, nose, mouth, forehead, cheeks, hair, and moustache: all of which, he felt satisfied, were imitations of nature, modelled from the person whilst living, or from a cast after death. There was no appearance of fancy, or of its having been modelled merely from recollection.† The language of Mr. Scott, on the poetry of Shakspeare, was fluent and copious; but he scarcely noticed the plaster-cast. He could repeat almost every striking passage in the plays and poems of the Bard, and applied many of them to characterize their author. On being asked to look at and give his opinion of the Bust, he chiefly alluded to the lofty, towering forehead, and conical crown; the simple, boyish lips, and their pleasing expression; but he could not reconcile himself to the extraordinary, and, as he remarked, the unnatural space between the nose and the upper lip. This, all agreed, manifested some error in the sculptor, until Bullock, looking at Mr. Scott, said that his features had the same peculiarity, even more remarkably than those of Shakspeare. Scott doubted this, and even wagered that it was not so; when a pair of compasses was employed to

* In his art, however, he was well versed, both historically and practically, and his opinions and criticisms were sound and judicious. Many happy hours have I spent in his company, whilst he continued to prosecute the pictures he had in hand. During the short days he painted by lamplight till late at night, and then he was delighted to have a friend to talk with.

† At that time the name of the artist was not known. It was discovered in 1820 by my late esteemed friend Mr. Wm. Hamper, of Birmingham, in one of Sir William Dugdale's Pocket Memorandum Books, where the following entry appears:—"Shakspeare's and John Combe's Monuments at Stratford-supr-Avon made by one *Gerard Johnson*." This sculptor is called "a tombe-maker," in a "Certificate, returned in April and May, 1593, of all the Strangers Forreiners abiding in London, where they were borne, and last lived before theyre coming over, what children every of them had, as also what servants and apprentices, strangers and English; of what church every of them was, and what English people every of them did sett on work." The part relating to the sculptor of Shakspeare's Bust is as follows: "St. Thomas Apostells. *Garratt Johnson*, and Mary his Wyffe, householders; a Hollander, borne at Amsterdam; a *Tombe-maker*: 5 sons aged 22, 11, 10, 6, 4, and 1 daughter, aged 14; all borne in England; 26 years resident; a denizen; English Church; 4 jurnimen; 2 prentices; and one Englishman at work; no servant." Hence we may infer that the Poet's and the Combe Monuments were executed in London, by an experienced and long-established artist; and that the one for the latter, who was "noted for his wealth and usury," and who died in 1614, at the age of 80, was doubtless ordered immediately after his decease; as his Will directed that it should be placed over his remains within twelve months. It is equally probable that the tomb of Shakspeare, who died in 1616, was entrusted, immediately after his death, to the same artist. It can scarcely be questioned that the effigies of both were moulded and sculptured from the best obtainable authorities.

settle the question, and the modern Bard lost his wager by a quarter of an inch. The cast of Scott's head, taken on this occasion, was the first he sat for : Chantrey's fine and speaking Bust was not executed till some years afterwards.*

Previously to Mr. Bullock's visit to Stratford-upon-Avon, I had become associated with the name and works of Shakspeare, by the persuasion of my old friend Mr. Charles Whittingham, who in the year 1814 printed a beautiful miniature edition of the dramatic works of the Poet,† and solicited me to prefix thereto some "Remarks on the Life and Writings of William Shakspeare, with a List of Essays and Dissertations on his Dramatic Writings, &c." (18mo.)‡ To the preparation of this Essay I devoted much time and attention, and not only visited Stratford, but wrote numerous letters to gentlemen connected with literature in various parts of the country.§ I must confess that I felt considerably embarrassed in dealing with a subject so important and interesting, and especially in selecting from the scanty and imperfect notices of Shakspeare which had previously been published, such facts and circumstances as appeared to be founded upon, or consistent with, truth and probability. So numerous have been the additions to our stock of Shaksperian knowledge (through the zealous and persevering labours of my esteemed friends Dr. Drake, the Rev. Dr. Symmons, S. W. Singer, the Rev. Joseph Hunter, J. P. Collier, Charles Knight, J. O. Halliwell, and other writers) that my

* Mr. Bullock was subsequently employed by Sir Walter Scott to arrange and decorate the once-famed Abbotsford Library; in a niche of which, a cast of the Shakspeare Bust was honourably and proudly placed. The reader is referred to the first part of this work for some account of Mr. Bullock. At a later time I became intimate with Chantrey, and heard him declare his belief that the head of the Stratford Bust, which he regarded as a good work of art, had been executed from an original cast.

† This was expressly "modelled upon the Elzevir editions of the Greek and Roman Classics." A few copies, which were printed on India paper, are exquisite specimens of the typographic art.

‡ Twenty-five copies of these "Remarks" were separately printed, for private distribution, but "not for sale." The copy given by the Author to James Boswell, jun. produced £1. 2s. 0d. at the sale of his library by auction; and Mr. Alexander's copy realized £2. 12s. 6d.

§ I still possess more than fifty epistles on this subject, which I received from W. Alexander, James Boaden, J. Boswell, Dr. Burney, Dr. Drake, E. Dubois, the Earl of Essex, Octavius Gilchrist, W. Hamper, William Harris, Joseph Haselwood, W. O. Hunt, Stephen Jones, J. P. Kemble, W. Linley, G. Lubbock, A. Luders, Thomas Munden, James Perry, Sir George Phillips, Bart., Thos. Phillips, R.A., Samuel Rogers, John Scott, Thomas Sharp, Dr. Sherwen, S. W. Singer, R. Southey, J. Taylor, R. B. Wheler (more than forty folio pages), W. Wordsworth, and others.

Biographical Essay has been superseded. But I may yet refer to it as a discriminating summary of former Essays on the subject, containing in fact everything which the Shaksperian student could rely upon as authentic, in the life and character of England's greatest Poet. The "List of Essays and Dissertations on Shakspeare's Writings," was, I must acknowledge, very imperfect; but both were much enlarged and variously improved in the subsequent edition.

With a full persuasion that the lovers of Shakspeare would be highly gratified by possessing accurate representations of Gerard Johnson's really beautiful Bust of the Bard, I announced, in the month of February 1815, the intended publication of "three different prints from it; viz., a full face; a three-quarter face; and a profile. These varied views," the prospectus stated, "will represent the whole contour and character of the head and face; and such are the strongly-marked peculiarities of these, and of the Poet, that it is almost the bounden duty of the artist and the author to preserve and disseminate accurate representations of the one, and every authentic memorial of the other. The prints will be engraved in the best style, by artists of eminent talents, from pictures by Thomas Phillips, R.A., and Henry Richter."

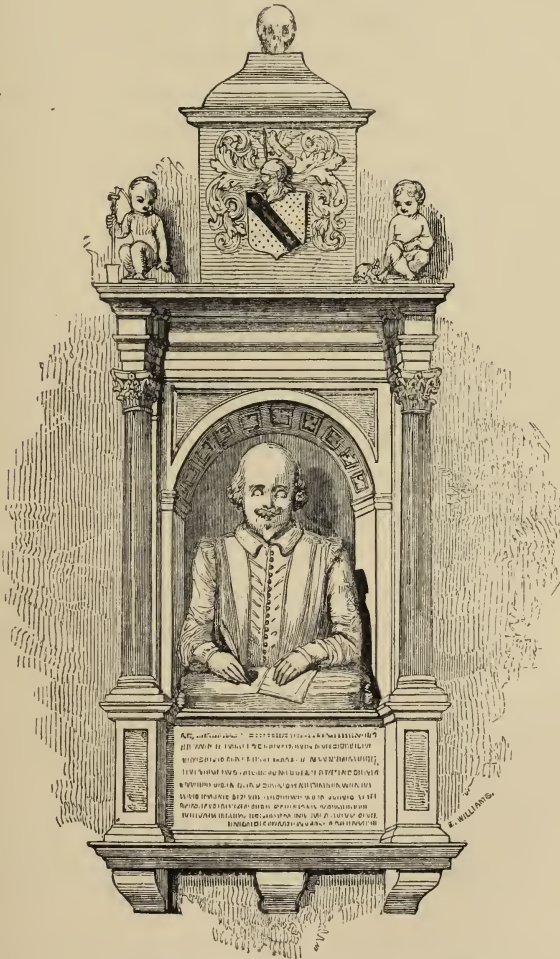
Further consideration led me to restrict myself to one engraving; a three-quarter view of the Bust. My Shaksperian ardour, however, had in no degree abated, for, pending the preparation of the print, I made exertions to ensure a large meeting and *Festival* to celebrate the 23rd of April, 1816,—the two hundredth anniversary of the Poet's death. With this object I issued a short notice of a contemplated "*Shaksperian Institute*, or Club," and opened an active correspondence with many eminent literati, including Scott, Byron, Southey, Moore, Bowles, Crabbe, Montgomery, Kemble, Wordsworth, Drake, Campbell, &c.; with a fair prospect of a successful result. An inaugural meeting, at the Freemasons' Tavern, March 16th, 1816, was attended by several of my literary and theatrical friends, including Thomas Dibdin, Charles Matthews, J. Rae, W. Linley, J. Poole, Benj. Oakley, Hewson Clarke, John Taylor, and Stephen Jones. The latter gentleman, on this occasion, presented to the Club a valuable copy of the second folio edition of Shakspeare's Plays; which, having been laid on the table, Mr. Matthews was requested to open at random, and to place his finger on the first passage that occurred; when the following lines were found to have presented themselves, which the company hailed as an auspicious omen:—

"A contract of eternal bond of love,

Confirmed by mutual joinder of your hands."—*Twelfth Night*, Act V., Sc. 1.

Unfortunately, a severe illness precluded me from prosecuting the arrangements thus commenced, and the project was consequently abandoned.

On the eventful day, however, (23rd April, 1816,) I not only published the engraved representation of the Bust, which had been executed, but wrote and printed the following paper, a copy of which, embellished with two wood-cuts, was given to every purchaser of the print.



MONUMENT OF SHAKSPERE IN THE CHANCEL OF STRATFORD CHURCH.

Monumental Bust of Shakspeare.

IF a genuine Portrait of Alexander, of Homer, or of Alfred the Great, be regarded as a desideratum in the history of art, so is that of Shakspeare; for though *The English Poet* is comparatively a modern, yet it is as difficult and doubtful to substantiate the authenticity of a portrait of him, as of either the ancient Grecian hero, or poet, or of the more estimable English monarch. There is neither proof nor intimation that Shakspeare ever sat for a picture; and it must be admitted that the whole host of *presumed portraits* “come in such questionable shapes,” and with such equivocal pedigrees, that suspicion or discredit attaches to each and to all.* Not so the *Monumental Bust* at Stratford: this appeals to our eyes and understandings with all the force of truth. We view it as a family record; as a memorial raised by the affection and esteem of his relatives, to keep alive contemporary admiration, and to excite the glow of enthusiasm in their posterity. This invaluable “Effigy” is attested by tradition, consecrated by time, and preserved in the inviolability of its own simplicity and sacred station. It was evidently executed immediately after the Poet’s decease; and probably under the superintendence of his son-in-law, Dr. Hall, and of his daughter; the latter of whom, according to her epitaph, was “Witty above her sexe,” and therein resembled her father. Leonard Digges, in a poem praising the works and worth of Shakspeare, and published within seven years after his death, speaks of the Stratford monument as a well-known object.† Dugdale, in his “Antiquities of Warwickshire,” 1656, gives a print of the monument, but

* Forgery of coin, or of a bank note, is a political criminal offence, and as such amenable to ignominious punishment: were our moral code as stringent as the legal, quackery, and other rogueries in medicine, art, and science, would only be pursued by the reckless and incorrigible scoundrel.

† “Shakspeare, at length thy pious fellows give
The world thy works: thy works, by which outlive
Thy tomb thy name must: when that stone is rent,
And time dissolves *thy Stratford Monument*,
Here we alive shall view thee still.”

drawn and engraved in a most tasteless and inaccurate style; and he observes in the text, that the Poet was *famous*, and thus entitled to such distinction. Langbaine, in his "Account of English Dramatic Poets," 1691, pronounces the Stratford Bust Shakspeare's "true effigies." These strongly tend to prove its antiquity; and we may safely conclude that it was intended to be a faithful portraiture of the Poet. In the age this was executed, it was customary to portray the heads and figures of illustrious and eminent persons by monumental statues and busts. (See Gough's "Sepulchral Monuments," Vol. II.) Many were cut in alabaster and in white marble, whilst others were formed of freestone. In the reigns of Henries VI., VII., and VIII. some of the English monumental sculpture is remarkable for combining the essentials of breadth, simplicity, and nature: During Elizabeth's reign it gradually degenerated; and under that of James we find a still greater debasement. But we have reason to believe that some of the artists studiously endeavoured to perpetuate true portraits, or effigies, of the persons commemorated. Indeed it is quite clear that they aimed rather to produce likeness, than tasteful composition. This is evinced in the statue of Queen Elizabeth, in Westminster Abbey Church; in the bust of Camden, in the same edifice; the statue of Lord Bacon, at St. Alban's; the bust of Stow, in London; and in several others that might be adduced. All these show that the artists sought for prototypes in nature; either by modelling the respective persons while living, or by taking casts after death.

It has been deemed advisable to offer these remarks relating to the Stratford Bust, because this has been hitherto wholly neglected by biographers and critics, or treated slightly or superciliously. In Dugdale's *Warwickshire*, Bell's edition of our Poet, in the splendid one of Boydell, in Ireland's *Tour of the Avon*, and in Wheler's pleasing *History, &c. of Stratford*, engravings of it have been published; but none of them are perfectly satisfactory: some, indeed, are vulgar and contemptible. The Bust at Stratford is the size of life: it is formed out of a block of soft stone;* and was originally painted in imitation of the countenance and dress of the Poet. The eyes were of a light hazel, and the hair and beard, auburn; the doublet, or coat, was scarlet, and covered with a loose black gown, or tabard, without sleeves; the upper part of the cushion was

* "The Bust, &c. is of a solid block of stone, which Mr. Bullock thinks is either Portland, or Bath. I was misled by Mr. Grubb, when I told you it was of Wilmeote stone in this neighbourhood. It certainly is of no quarry near us, as I could at once see when the Bust was taken down, upon the back of which there was neither date nor inscription."—*Letter from R. B. Wheler to J. Britton, Dec. 1814.*

green, the under half crimson, and the tassels gilt.* Such appear to have been the original features of this important, but neglected or insulted Bust. After remaining in this state above one hundred and twenty years, Mr. John Ward, grandfather to Mrs. Siddons and Mr. Kemble, caused it to be "repaired, in 1748, and the original colours preserved," from the profits of a representation of Othello. † This was a generous, and apparently judicious act; and therefore very unlike the next alteration it was subjected to in 1793. In that year Mr. Malone caused it to be covered over with one or more coats of white paint; and thus at once destroyed its original character, and greatly injured the expression of the face. ‡ Having absurdly characterized this expression for "pertness," and therefore "differing from that placid composure and thoughtful gravity so perceptible in his *original* portrait and his best prints," that gentleman could have few scruples about injuring, or destroying it. In this very act, and in this silly line of comment, our zealous annotator has passed an irrevocable sentence on his own judgment. If the opinions of some of the best sculptors and painters of the metropolis are entitled to respect and confidence on such a subject, those of Mr. Malone are at once false and absurd. The former justly remark, that the face indicates cheerfulness, good humour, suavity, benignity, and intelligence. These characteristics are developed by the mouth and its muscles—by the cheeks—eye-brows—forehead—and skull; and hence they rationally infer, that the face must have been worked from nature. Again, Mr. Malone talks strangely of "*his original* portrait, and of his best prints;" as if there was one authenticated and acknowledged picture, and that, out of the multitude of prints, miscalled portraits of Shakspeare, any one of them

* Although the practice of painting statues and busts to imitate nature is repugnant to good taste, and must be stigmatized as vulgar and hostile to every principle of art, yet when an effigy is thus coloured and transmitted to our times, as illustrative of a particular age or people, and as a record of fashion and costume, it becomes an interesting relic, and should be preserved with as much care as an Etruscan vase, or an early specimen of Raffaele's painting; and the man who deliberately defaces or destroys either, will ever be regarded as a criminal in the high court of criticism and taste.

† Wheler's "Guide to Stratford-upon-Avon." 12mo. 1814.

‡ Mr. Wheler, in his interesting topographical volume, has given publicity to the following stanzas, which were written in the Album, at Stratford Church, by one of the visitors to Shakspeare's tomb:

"Stranger, to whom this Monument is shown,
Invoke the Poet's curses on Malone;
Whose meddling zeal his barbarous taste displays,
And daubs his tomb-stone, as he marr'd his plays!"

was good and genuine. It would not be difficult to show, to the satisfaction of every impartial reader, that there is nothing like proof, nor scarcely probability, in the genuineness of any of the paintings or prints that have come before the public, as portraits of our unrivalled Bard. That by Droeshout cannot be like any human face, for it is evidently ill drawn in all the features: and a bad artist can never make a good likeness. On such a print Ben Jonson's lines are futile, and wholly unworthy of credit. From the time of the publication of that print up to the present, we have been insulted and trifled with by numerous things called portraits of Shakspeare; most, if not all, of which are as palpable forgeries as the notorious Ireland manuscripts.

Very recently an extraordinary trick of this kind has been played upon the lovers of Shakspeare. A print-seller announced a newly-discovered picture of the Poet, closely resembling the "*Statue* at Stratford, and the print in the folio edition;" and further asserted that upwards of three thousand persons, of *competent judgment*, concurred in pronouncing it "a genuine portrait of Shakspeare, painted from the life."—A short history of this forgery, it is hoped, will serve to warn collectors of prints and illustrators of books, against future imposition. A *maker and mender of old pictures* having purchased an old head, for a few shillings, first christened it Shakspeare, and then tried to sell it to Mr. Kettle, a worthy shopkeeper near Holborn, at a small profit. Not succeeding here, the manufacturer deemed it expedient to borrow Houbracken's engraved head, for the purpose of altering and improving the "true" original. Thus, by putting in ear-rings, painting on the forehead, touching the mouth, rubbing on a little new paint in some places, and taking off the old from others, the portrait was completed,—a purchaser was found for it at a price under five pounds, and this purchaser proclaimed it to the world as an original of the Bard of Avon.

It is ardently hoped that every subsequent attempt at imposition may be as easily detected, and that it may always be branded by the contempt and avowed indignation of every true Englishman, and lover of Shakspeare.—"In the end truth will out."

J. B.

April 23, 1816.

The publication of the preceding "Remarks," together with the Engraving, excited much curiosity and comment among the artists, critics, and literati of the time, and many were the paragraphs which appeared in the public journals, enforcing or disputing the authority of the Stratford

Monument, as a portrait of the Bard. That the sculptors of Shakspeare's age did frequently, if not invariably, execute their figures from authentic casts, might be shown by reference to numerous instances of monumental effigies, corresponding in the minutest features with paintings and other artistic representations of the same individuals;* and the peculiar and remarkable characteristics of the Bust of Shakspeare preclude the supposition that it constituted an exception to a rule so general.

It is true that, beyond the fact of its early erection, we have no absolute testimony in its favour, but many judicious and valuable opinions might be cited to that effect. Washington Irving remarks,—“The aspect is pleasant and serene, with a finely-arched forehead; and I thought I could read in it a clear indication of that cheerful social disposition, by which he was as much characterized among his contemporaries as by the vastness of his genius.” Mr. Halliwell, in a recent *Life of Shakspeare*, says, “The Bust is beyond the reach of the doubt which attaches to the Portraits, and is in no way assailable to hesitating criticism. It is at once the most interesting memorial of the Dramatist that remains, and the only one that brings him before us in form and substance. There is a living and a mental likeness in this Monument; one that grows upon us by contemplation, and makes us unwilling to accept any other resemblance.”† Moreover, Mr. John Bell, one of the most distinguished modern sculptors, whose whole-length statue of Shakspeare excited general attention and eulogy at one of the exhibitions of works of art in

* The infinite variety displayed by the old Sculptors in the features and expression of the countenances of sepulchral effigies, as well as in all the minutiae of costume and other details, is abundantly illustrated in Gough's “Sepulchral Monuments,” Stothard's “Monumental Effigies,” and Blore's “Monumental Remains.” A mere inspection of those works will convince any person, that, if not always successful, each artist at least attempted to preserve a correct portraiture of the person commemorated.

† When he wrote this volume, Mr. Halliwell was not aware of the existence of Mr. Ward's engraving; for, referring to a wood-cut of the Bust, accompanying his own work, he observes that he believes “it is *the first* in which all the characteristic features of the original have been scrupulously expressed.” This assertion puzzles me, as I can hardly imagine that the zealous and industrious author of so many works as Mr. Halliwell has written and edited, could have overlooked the following engraved views of the Bust, which I cannot hesitate to regard as being equal, and some of them even superior, to that in the volume referred to:—Two beautiful wood-cuts of the Bust, which I published in the *Life of Shakspeare*, already alluded to; also the truly accurate and finely-executed engraving by Ward, after Phillips; another, engraved by Fry, published in Drake's *Shakspeare and his Times*; a view of the Bust and Monument in Boydell's splendid edition of the Poet's works; and another, drawn by A. Wivell, engraved by L. S. Agar, and published by Geo. Lawford in 1825.

Westminster Hall, favoured me, some time ago, with the following observations: "Since I last saw you, I have made a pilgrimage to Stratford, and on close inspection of the Bust itself, am still more convinced of the truth of the view we both take. Sir Francis Chantrey, I also heard there, had expressed his belief that it was worked from a cast from life, or rather, perhaps, death. As you are well aware, there are, in the original, marks of individuality which are not to be observed in the usual cast from it; for instance, the markings about the eyes, the wrinkles on the forehead, and the undercutting of the moustaches."

In acknowledgment of the present of Mr. Ward's Engraving, I received from Mr. Wordsworth the following remarks: "The print is extremely interesting, and, agreeing with your judicious observations upon the authenticity of the Bust, I cannot but esteem this resemblance of the illustrious original, as more to be relied upon than any other. As far as depends upon the intrinsic evidence of the features, the mighty genius of Shakspeare would have placed any record of his physiognomy under considerable disadvantages; for who could shape out to himself features and a countenance that would appear worthy of such a mind? What least pleases me in the present portrait is the cheek and jowl: the former wants sentiment, and there is too much of the latter." (Oct., 1816.)

Dr. Drake expresses his decided conviction that "this invaluable relic may be considered as a correct resemblance of our beloved Bard. The impress of that mighty mind which ranged at will through all the realms of nature and fancy, and which, though incessantly employed in the personification of passion and of feeling, was ever great without effort, and at peace within itself, is visible in the exquisite harmony and symmetry of the whole head and countenance, which, not only in each separate feature, in the swell and expansion of the forehead, in the commanding sweep of the eyebrow, in the undulating outline of the nose, and in the open sweetness of the lips, but in their combined and integral expression, breathe of him, of whom it may be said, in his own emphatic language, that

" 'We ne'er shall look upon his like again.' "

Mr. Halliwell strangely states that the portrait of Shakspeare, engraved by Droeshout, and prefixed to the first folio edition of his Plays, "ranks next to the Bust in point of authority; and that *a general resemblance is to be traced between them.*" The same opinion has been expressed by Dr. Drake, by Andrew Wivell, by R. B. Wheler, and by a writer in the *Gentleman's Magazine*; but so far from perceiving the slightest similarity in these two works to each other, I may confidently appeal to any expe-

rienced artist, or physiognomist, in proof of the very great difference between them, not only in general form and expression, but in every separate feature. That Droeshout's print "ranks next to the Bust in point of authority," I must also venture to doubt; the only argument in its favour being based upon the meagre and generalizing lines by Ben Jonson.

"This figure, that thou here seest put,
It was for gentle Shakspeare cut;
Wherein the Graver had a strife
With Nature, to out-do the life.
Oh, could he but have drawn his wit,
As well in brass as he hath hit
His face; the print would then surpass
All that was ever writ in brass.
But, since he cannot, Reader, look
Not on his picture, but his book."

As to the degree of reliance to be placed on this poetical testimony, various opinions have been offered; and I must confess that I have always agreed with the writers who attach no value to the lines alluding to the "Picture." The wretched execution of the engraving, proves that Droeshout was not only destitute of artistic talent, but, in the words of George Steevens, was "a most abominable imitator of humanity." I cannot, indeed, better express my own opinion on the subject, than by quoting the language of that critic: "The verses in praise of Droeshout's performance were probably written as soon as they were bespoke, and before their author had opportunity or inclination to compare the plate with its original. It is lucky, indeed, for those to whom metrical recommendations are necessary, that custom does not require they should be delivered on oath. It is also probable that Ben Jonson had no acquaintance with the graphic art, and might not have been over-solicitous about the style in which Shakspeare's lineaments were transmitted to posterity."

Utterly repudiating the engraving referred to, I am even disposed to go further, and to regard the Monumental Bust as the *only* authentic representation of the Poet; for I cannot admit that any of the paintings which have passed for original portraits, and some of which have attained much celebrity, and realized high prices, possess claims to authenticity which are in any degree satisfactory to the impartial and discriminating critic.

Resuming the narrative of my "acts and deeds" in association with Shakspeare, I must state that, towards the close of the year 1817, I commissioned Mr. Scoular to make a reduced bust from that by Bullock, embracing only the head and shoulders. At the same time I directed him

to model two corresponding busts of Ben Jonson and Camden, from the originals in Westminster Abbey Church. These were all executed with great care and skill, and intended as library ornaments, to supersede the tasteless and trivial productions previously sold in the streets of the metropolis by the itinerant vendors of similar objects.*

In the winter of 1815-16, I wrote, for Dr. Rees's "Cyclopædia," a Biographical Memoir of Shakspeare, which occupies fourteen columns of that publication. This was an improvement on the "Life" which I had written in 1814, and is further noticeable for some novel remarks on the Poet's love of music, as evinced by many passages in his works. For these observations I was indebted to the kindness of my friend, the Rev. Dr. Burney, as I was also to Mr. R. B. Wheler, of Stratford, for many useful hints for the Memoir. I had, indeed, hoped that the latter gentleman would have written the Essay for the Cyclopædia; but his professional vocations prevented his undertaking a task, for which he was so peculiarly well qualified.

Soon afterwards, I had the pleasure of corresponding with Dr. Drake, who was then preparing his well-known work on "Shakspeare and his Times," published in two quarto volumes, in 1817. The worthy Doctor received with favour some suggestions which I ventured to offer; particularly in prefixing to his first volume an engraving from the Stratford Bust, after a drawing made by W. T. Fry, from Mr. Bullock's cast.

In 1818, Mr. Whittingham produced a new edition of Shakspeare's Plays, for which I revised and extended my "Remarks on his Life and Writings." In the interval of four years from the first appearance of that Essay, I had been continually adding fresh matter to it, by correspondence with literary friends, and by personal research and inquiry; and was, consequently, enabled to correct some errors in the first edition, and to add very largely to the "List of Essays and Dissertations on the Dramatic Writings." The Memoir and Appendix were thus extended from thirty-four to fifty-two pages.† In the Preface I expressed an intention "to continue my investigations relating to the Life of Shakspeare, with a view of producing, in the course of the following winter, a separate volume devoted to the subject." This was to have contained a short review of the Shaksperian commentators, and of the various Portraits of

* In a pecuniary sense, the publication of the plaster-cast was as unsuccessful as the engraving; but I have had the gratification of presenting many copies of it to my Shaksperian friends.

† Some copies of this enlarged Essay were separately printed for presentations. My friend Mr. Hamper's copy, on India paper, was sold after his decease for £1. 2s.

the Bard, together with other literary, and also graphic illustrations : but the project was never realized.

I have now to direct the reader's attention to the following poetical tribute to the genius of our great Poet, from the pen of my highly-gifted friend, Henry Neele. That enthusiastic and ill-fated individual was a zealous lover and attentive student of the writings of Shakspeare, and in the following lines he expressed, almost involuntarily, the feelings of reverence and delight which an inspection of the Bust, at my residence, had but a few days previously inspired him with.



E. Blore, del. J. Thompson, sc.

Lines

BY

HENRY NEELE, ADDRESSED TO JOHN BRITTON, F.S.A.,

ON

The Monumental Bust of Shakspeare

IN STRATFORD CHURCH.

HIS was the master-spirit ;—at his spells
The heart gave up its secrets : like the mount
Of Horeb, smitten by the Prophet's rod,
Its hidden springs gushed forth. Time, that grey rock
On whose bleak sides the fame of meaner bards
Is dashed to ruin, was the pedestal
On which his Genius rose ; and, rooted there,
Stands, like a mighty statue, reared so high
Above the clouds and changes of the world,
That Heaven's unshorn and unimpeded beams
Have round its awful brows a glory shed
Immortal as their own. Like those fair birds
Of glittering plumage, whose heaven-pointing pinions

Beam light on that dim world they leave behind,
 And while they spurn, adorn it;* so his spirit,
 His "dainty spirit," while it soared above
 This dull, gross compound, scattered as it flew
 Treasures of light and loveliness.

..... And these
 Were "gentle SHAKSPERE'S" features; this the eye
 Whence Earth's least earthly mind looked out, and flashed
 Amazement on the nations; this the brow
 Where lofty thought majestically brooded,
 Seated as on a throne; and these the lips
 That warbled music stolen from heaven's own choir
 When Seraph-harps rang sweetest.—But I tempt
 A theme too high, and mount, like Icarus,
 On wings that melt before the blaze they worship.
 Alas! my hand is weak, my lyre is wild!
 Else should the eye, whose wondering gaze is fixed
 Upon this *breathing Bust*, awaken strains
 Lofty as those the glance of Phœbus struck
 From Memnon's ruined statue; the rapt soul
 Should breathe in numbers, and in dulcet notes
 "Discourse most eloquent music."

Jan. 12, 1819.

H. NEELE.

The above exquisite effusion was kindly placed at my disposal by its author, and I immediately had copies printed to give away. Mr. Neele followed up this most successful effort, by writing an equally eloquent "Lecture on the Peculiar and Characteristic Merits of Shakspeare," constituting "an eulogium on the talents of the Bard of Avon, particularly as evinced in the sympathy, sublimity, pathos, imagination, wit, and humour of his writings; in his transcendant excellences as a tragic and comic author; and in his knowledge of nature, animate, inanimate, and human." In order to stimulate the Shaksperian ardour of the inhabitants of Stratford-upon-Avon, I was induced to read Mr. Neele's Lecture publicly, in the Town-hall of that place, on the 6th of September,

* In some parts of America, it is said, there are birds which, when on the wing, and at night, emit so surprising a brightness, that it is no mean substitute for the light of day. Among the whimsical speculations of Fontenelle, is one, that in the planet Mars, the want of a Moon may be compensated by a multiplicity of these luminous aeronauts.—H. N.

1819, being the fiftieth anniversary of Garrick's jubilee. The preliminary arrangements for this purpose were kindly undertaken by my friend Mr. Wheler, and by Mr. Ward, the local bookseller. About three hundred persons were present, and the receipts from tickets were applied to the benefit of the charity-schools of the town.*

Mr. Neele afterwards wrote three other lectures on the various plays, poems, and characters of Shakspeare; together with one devoted to his contemporaries, and a sixth exemplifying the influence of the Poet's writings on the national taste and literature: all abounding with poetical and discriminating criticism. The author transferred them to me, in consideration of a small pecuniary advance; and the manuscripts are still in my possession.

A project was originated in the year 1820 for the erection of a magnificent Edifice to the memory of Shakspeare, in the nature of a Museum, Cenotaph, or Temple; and its promoters agreed to select Stratford-upon-Avon as the most desirable site for such a monument. Committees were formed both in that town and in the metropolis, and there appeared for a time a prospect of success. Notwithstanding the opinions of Mr. Wheler and of Captain Saunders, two of my oldest Shaksperian friends, and the zeal with which they urged those opinions, I could not help dissenting from their selection of Stratford instead of London, as the locality of a building so national in its object and purposes. I accordingly addressed a letter to the editor of the Literary Gazette, dated 1st January, 1821, strongly expressing my hope that the proposed building would be alike honourable to the Poet and the nation. Referring to the Bust at Stratford, and the "caricature statues" of the Poet in Westminster Abbey Church, in Pall Mall, and at Drury Lane Theatre, I observed that "the insufficiency and insipidity of the three last-mentioned, are among the proofs that something better, and even something really good, ought to be executed. At present we have a sculptor [Chantrey] adapted to the task, fitted to mould a figure with true English feeling, and impart to it that

* The Free Grammar-School, where Shakspeare himself was educated, being sufficiently endowed, the above appropriation of the amount was thought most eligible. I introduced the Lecture by the following remarks:—"In venturing to read a lecture on the merits and peculiar talents of Shakspeare, I feel no small degree of difficulty and diffidence. The task, to me, is arduous and almost terrific; as my literary studies and occupation for the last twenty years have been devoted to subjects somewhat unpropitious to poetry and oratory: I mean, Antiquities. Shakspeare has, however, occasionally seduced me from those paths—has delighted and fascinated me; and on making a pilgrimage to the native place of the illustrious Bard, I am impelled to present a literary offering at his shrine; persuaded that the honoured inhabitants of this town will make every allowance, and grant every indulgence, which an uninitiated public candidate usually experiences."

simplicity, pathos, and unaffected dignity which might have pertained to Shakspeare, and which ought at least to be given to a lasting model of him. This should convey a rational and expressive image to the illiterate, as well as to the enlightened eye. The architect is not so easily to be fixed on, nor is his task so easy; for he will have to contend with the prejudices of his own, and of the public education. It would be quite heathenish to erect an edifice to the memory of Shakspeare, after Egyptian, Grecian, or Roman models. The style, form, and ornaments, should be analagous to the man, to his times, to his country, and to his inestimable writings. I am impelled to commit these remarks hastily to paper, from learning that a few gentlemen of Stratford-upon-Avon have lately assembled to raise a building, &c. in that town, to the memory of their illustrious townsman. However we may venerate the natal spot of the Bard, we must admit that London was, and is, the theatre of his fame; that this vast city is the only place to raise an ample edifice and appropriate statue to the name and fame of Shakspeare."

My friend, Mr. Wheler, promptly replied to the above remarks, in a letter printed in the same journal. He inquires, "Was London the *exclusive theatre* of Shakspeare's fame? and is that great city the only place where works of art can be properly viewed and estimated? Certainly not. His fame is '*broad and general as the casing air*:' the whole universe partakes of it; and the place of his nativity is too poetically associated, too frequently visited, too deeply venerated, to be ever disregarded." The writer then adverts to the Poet's evident attachment to his native place, and adds, "Although the fatal hand of a Gastrell felled his hallowed tree, and has left no stone of New Place, his favoured mansion, unturned, yet this spot, sacred to Genius and the Muses, still receives its merited adoration; and as, by a happy coincidence, it is now to be purchased, the promoters of the undertaking for the erection of a National Monument to his memory, have very laudably fixed on this as the most appropriate spot in England for such a purpose; where it will be as adequately seen as in London, and, I trust, more highly appreciated." Notwithstanding the ardour thus displayed by its promoters, the scheme referred to soon languished for want of adequate support, and was ultimately abandoned altogether. My own idea of the Memorial to be erected, may be gathered from some memoranda which I made at the time. I contemplated the erection of a spacious Building to include a Gallery for Pictures, Busts, and Bassi-relievi of Shaksperian subjects, with a fine Statue of the Poet in the centre: adjoining this apartment I intended another for a Library to contain every edition of the works of the Great Dramatist,

and of his numerous commentators; a Theatre for the delivery of illustrative Lectures on Poetry and the Drama, with a Saloon for holding frequent Public Meetings: the establishment to be supported by annual subscriptions of members, who would thereby become entitled to admission to the edifice, and to every advantage to be afforded by such a plan.

The next attempt to honour Shakspeare with which I became associated was made, with far better success, in the year 1835. This was directed to the laudable purpose of renovating and restoring to its primitive beauty the decayed and neglected CHANCEL of the Parish Church,—the burial-place of the Poet.



CHURCH OF STRATFORD UPON-AVON, FROM THE N. E. *

* As the remarks in the text are confined to the eastern division, or *Chancel*, of this interesting and beautiful Church, it is thought desirable to append a short notice of the building generally. A Church at Stratford is mentioned in *Domesday-Book*; and Dugdale, in his *Antiquities of Warwickshire*, says, that it “is a very ancient structure; little less than the Conqueror’s time, as I guess by the fabrick of the steeple.” He records the erection of the south aisle of the nave, with a Chantry-chapel at its eastern end, by John of Stratford, Archbishop of Canterbury, about the 10th of Edward III., and of the “north and south cross,” or transept, by the executors of Hugh Clopton, in the reign of Henry VII. In 1358, this edifice was devoted to the rites and ceremonies of a College of Priests and Singing-boys, who were then settled in an adjoining building, by Ralph of Stratford,



Cattemole, del. Jackson, sc.

CHOIR OF STRATFORD CHURCH, LOOKING NORTH.

Bishop of London. This College enjoyed many privileges by Royal Charters, and its principal was styled "Dean of the *Collegiate Church* of the Holy Trinity." The Church stands on the banks of the Avon, in an extensive burial-ground, and there is a paved walk, beneath an avenue of lime-trees, from the adjoining street to the north porch. The building is cruciform, consisting of a nave and aisles, (the former now used as the choir,) a transept, and chancel, with a tower and spire in the centre. The architectural character of the interior of the church is displayed in the accompanying view of two compartments, or severies, of the north side of the present choir. This shows two arches, with paneling above, and three of the twelve windows, on each side, which are continued through the whole clerestory of the building; also one arch, with an octagonal column, on the opposite side, and two screens opening into the north aisle. One of these is part of the canopy to an altartomb for Sir *Hugh Clopton*, (as supposed, for all inscriptions are gone,) who was Lord Mayor of London, 1492. There are monuments in the same chapel, to other branches of the Clopton family, one of which commemorates an Earl of Totness and his Countess. At

This Chancel was entirely rebuilt in the reign of Edward IV., by Thomas Balshall, D.D.,* and, in its original state, unincumbered and undisfigured by tasteless monuments and pews, and possessing a carved timber roof, with large windows of stained glass, must have been remarkable for its architectural effect. It had five windows of uniform design on each side, and one of much larger dimensions at the east end. These were all originally glazed with coloured glass, which time and accident had so much damaged that, in 1790, the remains were taken out and destroyed, with the exception of some fragments which have been put together in the centre of the east window. In the south wall, near the altar, are three sedilia, conjoined, being the ancient *concessus*, or seats for the officiating priests, and a *piscina*; and there is an ornamented niche on each side of the east window. The Chancel was separated from the transept by an oak screen, originally a part of the rood-loft.

The first innovation on, and obtrusion into, this once beautiful Chancel was the altar-tomb of the founder, Dr. Balshall; and in little more than a century afterwards the body of Shakspeare was deposited beneath the altar-stones—a proof that the Poet possessed considerable rank in the parish. His Monument and Bust were soon afterwards most tastelessly inserted in the wall and window, on the north side of his grave, above and somewhat to the westward of Dr. Balshall's tomb. Other monuments were successively placed in different situations, without the least regard to symmetry, to form, to colour, or to the genuine character of the building. Further innovations and barbarous alterations were progressively made by the substitution of a cheap and common plaster ceiling for the original timber roof; by the introduction of common pews; and by repeated coats of lime-wash on the walls. To finish the work of "beautifying," or rather vulgarising, some tasteless churchwarden obscured the beautiful screen of entrance from the transept, by a temporary floor for the belfry.

Folly and vulgarity could scarcely go further, but neglect served to accelerate the operations of decay; and had the building been left a few years longer, it would have ranked among the ecclesiastical ruins of an-

the corresponding end of the south aisle are traces of a chapel erected by Archbishop Stratford, and dedicated to St. Thomas à Becket. The tower is the oldest portion of the building, and may be referred to the beginning of the twelfth century; some portions of the nave are of almost equal antiquity: the north aisle appears to have been built about the end of the thirteenth, and repaired in the fifteenth century. The present spire was erected in 1763.

* The following inscription formerly appeared in one of the windows: "Thomas Balshall, Doctor of Divinity, re-edified this quier, and died Anno 1491."

tiquity. Fortunately, in the year 1835, some lovers of Shakspeare, and of ancient architecture, came forward to its rescue. The members of the



CHANCEL OF STRATFORD CHURCH, 1834, LOOKING N. E. *

Royal Shakspeare Club, at Stratford, having resolved to uphold and adorn this building, appealed to the public for support ; and on the 23rd of April, in the year already mentioned, a local committee was appointed to collect subscriptions. Dr. Conolly was chairman of this committee, to which W. O. Hunt, Esq., the Town-Clerk of Stratford, acted as honorary secretary. It comprised also the names of the Rev. Dr. Davenport, the

* This engraving shows two of the windows on the north side and half of the great east window, together with the altar-tomb of Dean Balshall, the builder of the Chancel : above the latter is the monument of Shakspeare, and another to the memory of Richard Combe, and his intended wife, Judith Combe, who died in 1649. The large monument against the east wall is that of Shakspeare's John Combe.

Vicar, and the principal inhabitants of the town. Somewhat injudiciously the subscription was limited to one pound by each individual. There were, however, some exceptions to this rule: His Majesty, King William the Fourth, and the Corporation of Stratford, each contributed fifty pounds to the fund; Sir Francis Freeling sent five pounds; and a society of gentlemen, under the title of "the Mulberry Club," presented ten pounds. On the 5th of September following, the Shakspeare Club published an address to the public, stating that the subscription amounted to only £400. Anxious to promote the accomplishment of the objects contemplated, I was induced, in the winter of 1835-6, to form a London Committee, to co-operate with that at Stratford; and was soon enabled to print and circulate an embellished prospectus, with the names of fifty noblemen and gentlemen connected with literature and the drama, under Sir George Philips, Bart., as chairman. I undertook the duties of honorary secretary to this committee, and made great exertions to carry out the projected restoration. These efforts were attended with much success; and a further stimulus was given to the proceedings by a festival, on the 23rd of April, 1836, at Stratford. On that day I submitted to the Club, and the numerous visitors who had assembled, a *design for a complete restoration of the chancel* of the church, in which a carved timber roof was the most conspicuous feature. I had requested my friend, Mr. Harvey Eginton, architect, of Worcester,* to prepare this design in accordance with sketches and descriptions I had prepared, and was so much gratified by the ability which it displayed, that I urged its adoption by the Restoration Committee. Two hundred gentlemen dined in Shakspeare's Hall on the occasion referred to, under the able presidency of Dr. Conolly; and as the promoter of the London Committee, I received the warm compliments of the assembly. That some opposition and rivalry should occur on such a subject is not surprising, though it was annoying, and calculated to interrupt and disturb the harmony of the proceedings. Two persons made strenuous efforts to obtain the "job," and supplant both myself and the architect. They failed, however, in their efforts, and one of them sought for, and contracted to execute, the works under Mr. Eginton. By letters now before me from the latter, it appears that the contractor was very irregular in time, works, and arrangements; and that he occasioned the architect much trouble and extra expense in visiting Stratford from a distance, and in directing works which belonged to the builder. In

* I became acquainted with this gentleman on visiting Worcester, for the preparation of my History, &c., of its Cathedral. His professional skill and amiable character strongly prepossessed me in his favour.

one of Mr. Eginton's letters, he complains of the incompetency of this individual, and the necessity he himself felt of "acting as architect, contractor, and clerk of the works." Under such circumstances, it is not surprising that the Chancel was not finished by the 23rd of April, 1837, as agreed, when a Jubilee Birthday was to have been kept. The Committee, however, resolved that a festival should be held, and the building exhibited. It was my wish to have attended on the occasion, but I was prevented, and Mr. Eginton supplied my place to explain the restorations and improvements which had been made. I wrote a letter to Dr. Conolly, president of the Club, and of the Meeting, stating what had been done, the cause of the delay, and the promises of the builder. I endeavoured to describe the beauty of the whole interior of the "quier," as it was called, when new and fresh from the original architect's designs, with stained glass, timbered roof, gorgeous altar, coloured walls, carved stalls, &c.; and contrasted the same with the degraded and tasteless state it was reduced to, when the modern architect and builder begun to repair it, and adorn its whole aspect.

Describing the effect of the work which had been completed, I observed that, "Instead of a broken, noxious, and mildewed floor, with foundation-walls gradually mouldering away, timbers decaying, lime-washed walls, a flat plastered ceiling, and a scene generally of tasteless patchwork and miserable economy, all those evils had been reformed, revolutionized, and converted into beauties and utilities. The floor and foundations had been rendered perfectly sound and good, the ragged patchy whitewash was removed, and a new coat substituted of good texture and pleasing colour. The windows, walls, and architectural ornaments were repaired and renovated to their original form and character, and, to crown the whole, a new inner roof had been constructed. In that design the architect had paid strict attention to the general spirit of the original roof: it was framed with timber beams, and adorned with ribs, carved bosses, spandrels, and demi-angels; and, moreover, was intended to be additionally decorated with colours and armorial bearings,* to correspond with

* My proposition for introducing in the roof of the Chancel the armorial bearings of the principal subscribers to the restoration excited some captious criticisms on the part of an anonymous writer in "The Warwickshire Standard, and Leamington Spa Courier;" to whose comments I was induced to write the following reply:—

To the Editor of "The Warwickshire Standard, and Leamington Spa Courier."

"Mark how a plain tale shall put him down."
1st Part Henry IV.

SIR,—Having ventured to recommend to the Stratford Monumental Committee a *Timber Roof* for the Chancel of Stratford Church, and having further advised the

other ecclesiastical timber roofs belonging to buildings cotemporary with this interesting Chancel."

embellishment of the same with "Armorial Shields" and Heraldic Insignia, I will endeavour to justify both those gentlemen and myself by a short reply to your querulous correspondent ("A Subscriber") of Saturday the 4th instant. It is much easier to find fault than to praise with fairness and discrimination: it is also easier to impeach the judgment and taste of others than to demonstrate our own. Anonymous writers are not often fair or honest antagonists. As I have nothing to conceal, and nothing to fear, even from the ambushed writer, I will affix my name to the present letter, and risk the little reputation which the public have awarded me, in justifying all that has been recommended or sanctioned, by myself, in the affair of the Stratford Chancel.

In 1835 the Shakspeare Club, at Stratford, announced their intention of raising a subscription "to preserve the Tomb of Shakspeare, and to restore and preserve the Chancel," &c. Invited by some old friends to join that club, I gave it my co-operation in London,—eagerly embarked in the cause,—formed a large and influential committee, and promoted the subscription among my friends. In corresponding with the learned and zealous Chairman of the Stratford Committee, Dr. Conolly, I urged a general repair and restoration of the Chancel—a new inner roof of timber—and, among other objects, *a cautious preservation of every memorial of the Shakspeare family*. For I have long regarded the name of "the Bard of Avon" as haloed with a glory that shines over and irradiates all the reading world. Hence his birth-place, and last resting-place, must be sacred, revered and loved by all persons who can appreciate his countless merits. Though for many years devoted to antiquity, I have ever viewed the ruins and beauties of ancient architecture as indices to the history of man, and to the annals of genius. Every church is to me therefore an object, not merely of ocular beauty and admiration, but a dial indicative of a certain age, of a particular state and stage of science, of art, and of civilization. The Church of Stratford, and particularly its beautiful, its once elegant, but sadly-debased chancel, have long been endeared to the best sympathies, to the most potent feelings of my heart. I therefore hailed the auspicious epoch when I hoped to see something done, and done well, for the mausoleum which enshrines the ashes of Shakspeare. At the time of that matchless author's death, 1616, we may reasonably conclude that both the interior and exterior of the Chancel presented a very different appearance to that of 1816, even to what they were when the present repairs, &c., were commenced: it probably varied but very little then from its original state of architectural perfection and beauty. It had not been finished much more than 100 years; and it may be inferred that all the walls, buttresses, parapets, and pinnacles, of the exterior, with the floor, stalls, windows, doors, carved screen, and *timber roof*, of the interior, were nearly as sound and good as when left by their makers. That it had a timber roof is not only traditionally reported, but Mr. Wheler, the able historian of Stratford, has a corbel-angel, which belonged to and supported one end of the principal beam. The mural bracket capitals, still remaining, are other evidences that the architect designed such a roof, and we know that the choir of Stratford Church, and the ceilings of many churches of nearly coeval date, were thus finished. Hence, after much study and consultation, it was thought advisable to *design* the new inner roof in a style corresponding, as nearly as possible, with such examples. It was afterwards deemed judicious and proper to recommend that roof to be adorned with armorial insignia, for such was a common

Without further detail of these proceedings, it must suffice to state that about £1200 were realized by the subscription, £100 of which I had the pleasure of forwarding from the London subscribers; and that with this amount the restoration was effectually accomplished. In conjunc-

practice with our ancestors in the church architecture of the 15th and 16th centuries. I could refer to many sacred edifices which are ornamented with armorial bearings, with inscriptions, devices, &c., of persons, who either built or finished the particular parts in which such insignia occur. "A Subscriber," at Oxford, may refer to the north doorway of St. Mary's Church in that city, to Witney and Burford Churches, and to those of Long Melford and Lavenham in Suffolk, to Thaxted in Essex, to the Collegiate Church of Manchester, and to many others, for precedents, to justify, if necessary, this mode of decoration. "A Subscriber" may reprobate this plan, and may sneer at those who contribute towards the completion and adornment of the Chancel; he may even withdraw his own sovereign; but the Stratford Committee will find a prompt and liberal aid from the admirers of Shakspeare, and of the Christian architecture of the middle ages, to support them in finishing what they have disinterestedly and laudably commenced.

In June, 1650, the Churchwardens levied £24. to expend in repairing the Chancel: again, in December, 1790, they raised £426. 13s. 8d. for the same purpose. On the last occasion it is presumed that the vulgar flat plaster ceiling, the white-washing, and other tasteless works, miscalled "beautifying," were executed.

Fortunately for the Committee, and for the cause of architecture and Shakspeare, we have the skilful superintendence and tasteful advice of a professional artist who is well studied in the elements and details of "Gothic Architecture,"—who, in youthful days, filled his mind and sketch-books with measured delineations of columns, doorways, windows, ribs, and other members of cathedrals and churches. It gives me much greater pleasure to record this passing tribute to professional merit, than to expose and reprove the hyper-criticism of "A Subscriber." If the builder carries into effect, and properly executes, the designs of the architect, he will deserve and certainly receive his due share of praise; and I feel no misgivings or doubts as to the general and particular character of the whole, when completed, nor of the universal if not unqualified approval of all persons of knowledge, sound judgment, and good taste. Besides the new and highly adorned roof, which is to be erected, the builder is required to repair and restore all the stone-work of the exterior, clean off all the disfiguring lime-washing and plastering of the interior, renovate the injured parts, make a new floor, *carefully preserve and reinstate all the Shakspeare monumental Grave Stones*, clear away all extraneous and incongruous pews and modern additions, and, if the Churchwardens are attentive to the wishes and advice of the Committee, every disfigurement—every thing that tends to injure the Chancel, or depreciate its architectural beauties and permanency—will be removed. The fine open screen, at the west end of the Chancel, must be restored and opened, and the very interesting Norman transept cleaned, repaired, and made a proper vestibule to this sacred Temple of Poetry and of Genius. I could extend this letter, but must check my pen; for you want room for other matters, and I have other demands on my time and thoughts.

J. BRITTON, LONDON.

Feb. 13, 1837.

tion with the architect, I published a large and accurate engraving of the interior of the Chancel, in its restored state. This plate was executed in outline by T. Turnbull, from a drawing by Mr. Buttingfield, under Eginton's superintendence: the plate was afterwards aquatinted by Robt. Havell.

The Chancel, having been satisfactorily completed, produced such a marked contrast to the other and older parts of the church, that the parochial officers, as well as the parishioners generally, thought it advisable to subject the whole to the improving and beautifying process of repair and restoration, and Mr. Eginton was employed to direct the operations. In these works more than £5000 have been expended. The old pewing has been removed, and stall-seats and galleries erected; new roofs have been put up to the choir and transept, and a stone ceiling to the tower. New windows have been inserted in the transept, and some old lancet-headed windows opened; a stone Communion-table has been placed in the Chancel, and the floor paved with encaustic tiles; finally, the old organ has been replaced by another and superior instrument, by Hill. For a very considerable portion of the amount thus judiciously expended, the inhabitants of Stratford, and all lovers of Shakspeare, are deeply indebted to the munificence of the late William Woods Weston, Esq., a much-respected resident of the town. By the operations above-mentioned, the preservation of the Shakspeare Mausoleum was not only secured, but it has been rendered beautiful to the eye, and gratifying to the requirements of good taste and religious prepossessions. The same may be said of the whole church: and I sincerely believe that such manifestations tend to make people better Christians and better citizens, and to awaken them to new scenes and sources of enjoyment.

The committee for restoring the Chancel of the Church had originally stated that, "in case of a sufficient amount being subscribed, they would gladly extend their care to the preservation of the *House* in which Shakspeare's father resided, in Henley Street, the presumed birth-place of the Poet; and to the house still remaining at Shottery, near Stratford, which was the residence of Anne Hathaway, afterwards the wife of Shakspeare; and even to the purchase of the site of New Place, the house in which Shakspeare passed the last three years of his life, and in which he died—a spot, which, being yet unencroached upon, they are most desirous of guarding from new erections, and consecrating to the memory of him whose name has rendered it in their estimation hallowed ground." The limited amount of subscription obliged the Committee, however, to confine their labours to the primary object of preserving the Monument of

Shakspeare, and the edifice which enshrines his remains, from further decay and desecration; but one of the plans so contemplated has been since carried out in a similar manner, namely, the purchase and preservation of the house in Henley Street. This humble dwelling (see the engraving in the title-page of the present Essay) originally formed part of more extensive premises, which were purchased by John Shakspeare, the Poet's father, in 1574; and which may have been occupied both by the father and the son: but there is no proof that the Bard was born in this particular building; for, of different houses which his father possessed in the town, it is not known which he occupied at the time of the Poet's birth. Moreover, the report that this house was the veritable Birth-place is of comparatively modern origin, and unworthy the name and authority of a tradition.* Still the mere fact, than which nothing can be more clear, that the property belonged to the Great Dramatist, and has been visited by many distinguished individuals with full confidence in its supposed claims, has always invested it with peculiar interest. The Royal Shakspeare Club of Stratford, ever watchful in such matters, were well aware, at the end of the year 1846, that the premises must be sold, in consequence of the death of their late proprietor. They, at once, opened a private negociation for the purchase, but found that legal difficulties rendered a sale by auction necessary. The limited extent of their finances, compared with the sum which the property might ultimately produce, subsequently impelled the Club to appeal to the public, towards the end of July, 1847, for a subscription to enable them to become possessors of the house. In the meantime, they expended £820 in purchasing some adjoining premises, formerly part of the same property; and appealed to the Government to secure the remainder. To this application, the Chief Commissioner of Woods and Forests replied that the purchase of the house must be left to public feeling; but that, if once obtained, the Government would willingly take charge of its preservation, as a just object

* Its truth has been often questioned; and particularly by the Rev. George Wilkins, and Mr. Robert Walsh, who wrote several letters on the subject in the *Brighton Herald*, about the year 1844. Those gentlemen had been educated at the Stratford Grammar School, and remembered the time when the premises in Henley Street were purchased by Thos. Court, who afterwards rebuilt one of the two tenements, and used it as a public-house. The butcher's shop was in a ruinous state, but finding it much visited, as the natal home of the Poet, Court repaired it, and put some *curiosities* into two of the rooms, at the same time asserting that they had belonged to the Bard. With a placard at the door, inviting strangers "to the show," Mr. Court appears to have made a successful speculation. An Album was provided, and soon filled, whilst the walls and ceiling were progressively "scrawled over" with visitors' names, who thus sought local celebrity in connection with the name and fame of the Poet.

of national care. Committees were speedily organized, and meetings held in the metropolis and in other large towns; whilst great exertions were made to realize an adequate subscription by the 16th of September, the day named for the sale. Much enthusiasm and excitement were produced by a rumour that an American speculator was prepared to purchase the house, for removal across the Atlantic, as a profitable exhibition.

I was nominated a member of the London Committee on this occasion, in association with several of the most distinguished Shaksperians of the age. Attaching, however, no very high value for the alleged Birth-place, or for any of the relics it contained, I did not take an active part in the proceedings; and, considering the laudable perseverance of other members of the Committee, and the abundant display of zeal on the part of the public generally, the very tardy flow of subscriptions was somewhat remarkable. When the day of sale arrived, the auction-room was crowded to excess, and, after some preliminaries, a bidding of £2,000 was made; whereupon a paper, offering the very large sum of £3,000, in behalf of the United Stratford and London Committees, was handed to the auctioneer; and no higher sum being offered, they were declared to be the purchasers. The subscriptions at this time were very much below the amount of the purchase-money, and though active measures have been employed to increase them, there is still a deficiency of about £450.

Not only donations from royal and noble personages, from the gentry, clergy, and laity, but various large sums of money were collected by means of balls, and theatrical performances, and also from authors, players, musicians, &c., towards making up the sum required. It was also calculated that enough would be realized to make provision for the support of an aged author who might take charge of the house, and make it at once a home, and a museum, or library. Alas! how sanguine are the poet's visionary hopes, how disheartening many of their fruitions! The great exertions of the Committee, with the talents and rank of the parties, ought to have secured more complete success; though I cannot persuade myself that the stories of American competition, or other opposition, were more than "tricks of trade," to excite curiosity, and to deceive the over-ardent and too-zealous purchasers!

Washington Irving, William Howitt, and other authors have published eloquent accounts of their visits to the birth-place of Shakspeare, as literary offerings at the shrine of Genius; and I cannot forbear to follow their example by recording certain visits which I have made to the same hallowed locality.

Pilgrimages, or Visits to Stratford-upon-Avon.

PILGRIMAGES to sanctified relics and shrines were common in ages popularly and properly named "The Dark." Credulous, unwitted devotees were taught by crafty priests that their sins would be forgiven, and that they might obtain a sure passport to heaven, by performing long and dangerous journeys, and by offering the incense of valuables at the shrines of canonized saints. These shrines and these saints rapidly increased, and abounded, to an almost countless extent, at the beginning of the sixteenth century, when Christendom swarmed with monasteries, religious enthusiasts, and fanatic devotees. To the feelings of the truly good man and philosopher, few things are more shocking than the history of the human race in that state of mental debasement and vassalage.* Let us briefly contrast it with the condition of civilized society in England, under its present constitution, and with its comparative exemption from political and religious tyranny. Now, the man who can command the common comforts of life may travel when and where he pleases, and will be sure to meet with civility and courtesy from all those "who live to please," and hence "must please to live." Instead of walking, or rather creeping at a snail-like pace, with "peas in shoes," or clothed in sack-cloth, or horse-hair, and required to kneel in mud and water, at every piece of stone or wood called a cross, by the road side, our free and independent modern traveller is wafted over the country, on a cushioned seat, with the speed of a hawk; and is at liberty, when fancy prompts, to halt at the comfortable hotel, to traverse hill and dale, mountain and forest, the parks and pleasure-grounds of country palaces, exempt from the anathema of priestcraft, the tyranny of kingcraft, or the sudden and murderous attack of lawless banditti, or of the highway robber. Well may the British patriot exclaim,

"England, with all thy faults, I love thee still."

As I have already noticed, many have been my pilgrimages to Stratford,

* The journals or diaries of some of the old Pilgrims are both curious and interesting, as illustrative of bygone manners and customs. I have a copy of a journal of this description, the original of which belongs to Mr. Wheler, of Stratford, who sent some account of it to the *Gentleman's Magazine* for Sept., 1812. The volume has the following title:

Thys ys the begynnynge of the Pilgrimage of Syr Rycharde Torkyngham, Person of Mulberton in Norfolk. And how he went towardys Eherusalem all a lone to the tyme he came to Venesse.

The Camden Society, soon after its foundation, promised to print this volume, but it has not appeared. For some explanation of religious Pilgrimages, see Mills' "History of the Crusades," Vol. i.; Sandys' "Travels in the Holy Land;" Lithgow's *Travels*; Maundrell's *Travels*; Froissart's *Chronicles*, vol. viii., p. 385; and King's *Munimenta Antiqua*.

since the latter part of the last century. Emancipated from apprenticeship and servitude, though poor and humble, I was enabled (about 1790) to make a pedestrian tour into Shropshire, to visit some dear relatives. Then I had the first sight of a mountain; the country between Church-Stretton and Welshpool being of the true mountainous character, though not so bold and wild as that in the vicinity of Cader-Idris or Snowdon. The British castrametation, on the summit of Caer-Caradock, excited my curiosity, and was the first fortress of its class I ever saw. At Shrewsbury, I was gratified and instructed by forming an acquaintance with the Rev. Dr. Butler, then master of the celebrated school of that town, also the Rev. J. B. Blakeway, the Rev. Hugh Owen, and Mr. D. Parkes, with all of whom I continued on friendly and corresponding terms till their respective deaths.

In returning to London, I visited Birmingham and Stratford-upon-Avon; and though but ill qualified to understand or appreciate the attractive characteristics of either of those places, I was amused and interested with both. At the former, I became acquainted with J. Bisset,* who had a museum, and who wrote both humourous and pathetic verses with great facility. William Hutton, the historian of Birmingham, author of a very interesting specimen of auto-biography, and other literary works, attracted my notice and friendship, as did likewise his sister.

Of Stratford at that time, I am unable to say much, either as relates to the town, the church, or its monuments; for though I had read Shakspeare's Plays, and seen some of his characters enacted by Kemble, Cooke, Palmer, Macklin, Mrs. Siddons, Suet, &c., I was not qualified to appreciate and luxuriate in the intellectual associations of this place. It is true that I saw the outside and inside of the house in Henley Street (then a real butcher's shop)—the Church,—the Bust,—and other popular objects; but I was young, and alone—was uninformed, and had not a friendly and enlightened prompter to give me "the cue" to inquiry and remark. Suffice it to say, that I left the town for London, *via* Oxford, with a wish and resolve to revisit it again on the first opportunity. Some years elapsed

* This gentleman published a volume entitled "A Poetic Survey round Birmingham, with a brief Description of all the Curiosities of the Place," 1800; also other volumes, on the Young Roscius, and on the party politics of the time. He afterwards removed to Leamington, where his museum and occasional writings obtained for him some distinction. His name reached the metropolis and other parts of England, in consequence of his adopting, or patronising, a young girl named Iliff, whose mother, Jane Hart, was, according to his testimony, a lineal descendant of the Stratford Poet. He made urgent appeals to the public in behalf of his protégé. Sir Richard Phillips, in the *Monthly Magazine*, February, 1818, endeavoured to show that other persons, of the names of Smith, of Stratford, and Hart, of Tewkesbury, had similar, or greater claims to direct consanguinity.

before that arrived, and then I had not only seen much of theatres, public and private, but had associated with actors and authors, and had written on Topography, Antiquities, Criticism, and the Fine Arts. The second visit to the home of Shakspeare was unlike the former: the eyes had the film removed from them—the mind was susceptible of receiving other and new impressions—the heart had acquired new powers of susceptibility and sympathy, and the objects which only a few years before had been seen with comparative apathy, were now invested with meaning, beauty, and interest. The historian of the town, Mr. Wheler; the amateur and antiquary of the place, Captain Saunders; the keeper of the town archives, Mr. W. O. Hunt; and the amiable vicar of the parish, the Rev. Dr. Davenport; were alike kind and courteous in answering inquiries, and even anticipating my wishes. With such engaging companions, with such objects to court and gratify attention, it is not surprising that I was more than pleased: I was delighted. From that time I continued in correspondence with the gentlemen above-named for many years, and possess several of their letters, replete with literary and antiquarian interest. Those by Mr. Wheler and by Captain Saunders formed the chief materials for the Memoir of Shakspeare, which I wrote for Whittingham's Elzevir edition of the *Plays*. Hence originated the Cast from the Monumental Bust already described, the engraved Portrait, and other matters connected with the Church and the Bard.

In September, 1819, I paid another visit to Stratford, in company with my once dear, intellectual, and amiable friend, Henry Neele, for the express purpose of reading to the Stratfordians in the Town-hall, the Lecture which he had written on the poetical genius of their illustrious townsman. This was a labour of love; for the subject, the place, the audience, and the language of the writer, all conspired to animate my feelings, and to gratify my most sanguine ambition. Such excitement and association naturally make the heart charitable, and superinduce a love for our fellow-creatures. Soon afterwards, Neele wrote his exquisite lines on the Bust, and on this occasion he indulged himself in the fullest latitude of Shaksperian enjoyment, by visiting the Welcome Hills—Charlecote House and Park—Shottery—the banks of the Avon—every place and object which at all assimilated with the presumed haunts and habits of the Poet, whose inspired writings must have derived much of their origin and hues from the natural and peculiar attributes of these localities.

In renewing intercourse with the Church, and its primary attraction, the Chancel, and the Bust of the Bard, in the year 1834, I felt more peculiarly interested than on any previous occasion, as I was then prepared

to make a searching and critical examination of the state of the building, in all its parts, not only as regarded its stability, but its state of debasement, and its proposed improvements.* This was new matter for speculation, for inquiry, and for hope to feed on. Though not professionally an architect, or a builder, I had seen much of the practices of both, in association with some of the most eminent men in London, and had made myself familiar with plans, elevations, sections, and details of buildings, both old and new; and had also attentively watched the processes of workmanship. Hence I was enabled to suggest plans for the proposed restoration; and, as explained in a preceding page, to afford useful aid in its successful accomplishment.

On a subsequent tour to Stratford, to join the anniversary festival of the Shakspeare Club, on the 23rd of April, 1835, a new scene and new objects attracted my attention. Great efforts had been made by the Club to obtain a popular and effective gathering. Designs for the restoration, by my young and estimable friend, Harvey Eginton, prepared from my memoranda, were exhibited in the theatre, to a very numerous auditory. A public dinner, at the Town-hall, was attended by about 200 persons, over whom Dr. Conolly presided, not only with credit to himself, but with pleasure to the whole party. From three till eleven o'clock he kept all in good humour, by a succession of toasts and sentiments, with apposite and cheerful remarks. Such was the hilarity of the company, that the spirit of Shakspeare and his witty party at the Mermaid appeared to have animated and excited all to rivalry, in giving and receiving pleasure. Though I have attended many public dinners, I never was present at one where a chairman manifested more tact and taste than did the learned and eloquent Doctor who presided on that occasion.

Another of my visits to the town of Stratford was singularly impressive, and accompanied by a scene at once romantic, beautiful, and sub-

* On this occasion, I was accosted by no less a personage than Dr. Lardner, noted in the annals of literature, steam navigation, and crim. con., who had charge of a gay, flaunting, brunette: "Mr. Britton," said he, "I am delighted to meet you on this hallowed spot: allow me to introduce you to the Countess Guiccioli.—Countess, we are fortunate in meeting my friend Mr. Britton—a distinguished author—acquainted with all the cathedrals and antiquities of England—corresponded with Lord Byron—knows everything about this church—Stratford—Shakspeare—Nature," &c. &c. During these compliments the coquette and courtesan had withdrawn, as if some sudden caprice had seized her. The "gallant, gay Lothario" was surprised, and evidently mortified; for in the midst of a sentence he turned round—missed his help-mate,—and abruptly left the church, to guard his love from following the example of Ophelia, by plunging into the placid Avon. There had evidently been one of those fracas, which often occur amongst male and female libertines, to interrupt the flow, and ruffle the surface of the stream of love.

lime. The powers of language are incompetent to describe it: even the painter's art, with all the fascination of a Turner's pencil, would be taxed in vain to depict the forms and colours of cloud, mist, gleams of sunshine, rainbows, water, trees, and buildings which constituted elements of the natural picture. All these objects were tangible to the eye, and produced, in combination, a scene of surpassing, but fleeting, fascination, which the mind's eye—the imagination—invested with the presence of personages who were contemporary with Shakspeare, either occupied in rural labours, or in festive amusements. The time was near sun-set, when that blessed and blessing luminary was approaching the western horizon, like an immense ball of fused and burning iron, partly hidden behind a line of dark, purple cloud, and partly exposed to, though defying, the examination of the human eye. To watch and meditate on the effects of the rising and the setting sun are amongst the foremost pleasures of imagination. Ever varying with the seasons, the local scenery, and atmospheric phenomena, both are replete with beauties and sublimities which no other time of day presents. Though I cannot hope to call up in the mind of the reader the same images which, on the occasion now referred to, were so powerfully impressed on my own, I may perhaps recal to the memory of the lover of Nature and Art some similar scene which he may have witnessed. A slight shower, from a dense black cloud, had just passed over; everything was calm; Nature seemed to be reposing, after some electric conflict in the mid-regions of space; and rain-drops were hanging from every bough, branch, and leaf, catching and reflecting myriads of fairy-like prismatic rays. In front, the tall and delicate spire of Stratford Church was relieved against a dark mass of trees, which united with a heavy black cloud to the east; whilst the chimney shafts, gables, and grey, curling smoke from the houses in the town were also brightened by the setting sun. Arching over the Church were two rainbows, vividly relieved by the dark cloud and sunshine, and losing their lower limbs amidst the saturated woods. These resplendent vapoury forms were the upper frame of the picture, whilst some graceful trees constituted the two sides; and the winding road, with pools of water, filled its lower portion. Turning from this part of the scene, towards the north-west, the sight was dazzled, almost blinded, by the full-orbed sun, of unusual apparent magnitude and fiery colour, emerging from behind another dense cloud, journeying towards another hemisphere, and leaving ours to darkness and to night.

I was still more impressed with this striking scene, from its contrast to objects recently left behind. In the morning I had quitted the smoky,

worldly, hammering town of Birmingham, intending to pass a day or two in peaceful and delightful ease at Stratford: and reasonably anticipated a high intellectual treat from the change of scene and associations. I had patiently endured a succession of noisy, bustling scenes in the toy-shop, or rather the *Smithery*, of Europe, with the soothing consolation that the anticipated mental pleasure would amply compensate for the corporeal inconvenience and privation which I had previously endured. Thus man often supports temporary misery and bodily pain, with the conviction that pleasure and comfort may ensue. The "Pleasures of Hope" are consoling and seductive, whilst those of the Imagination are replete with joy and excitement. Through their powerful influence the present is within our power, and is immediately cognizable to all our faculties; whilst the future, like the clouds that begirt the setting sun, is tinged with bright but flickering beams of golden light.

With the feelings thus imperfectly described, and under such circumstances of natural scenery, it cannot be surprising that my imagination was greatly influenced in approaching the town which gave birth to the Bard of Avon, and inured his gentle heart. The birth-place and sepulchre of Shakspeare cannot be viewed with indifference, by any man who has read his wondrous writings; and to the sincere admirer of them, the town of Statford-upon-Avon must present charms of overpowering tendencies. Crowds of reflections and associations press on the mental faculties, and give exercise and pleasure at once to Memory and Imagination. Common-place objects and incidents are disregarded. Houses, shops, and every-day personages are unheeded: the corporeal faculties and wants are suspended and entranced, and made subservient to those of mind. The whole intellect is unloosed, and expands all its perceptive and susceptible powers. It "calls up spirits from the vasty deep" of former times; it holds converse with beings of "another and a better world;" it brings before the eye the town and its inhabitants as they may have appeared when Shakspeare returned to them, after years of sojourn and mental exertion in the metropolis. What would we not give to be enabled to realize this vision—to grasp the hand, to hear the voice, to listen to the inspired language of the Bard—to learn from his own lips his "great and good deeds" in London, his intercourse with wits and wags, his social hours at Oxford—and to stroll with him to Charlecote, to the Welcome Hills, or on the banks of the placid Avon! Impressed with such feelings and sentiments, I drove to my favourite inn, "The Shakspeare," where I was assured of meeting with a cordial reception by its very obliging and kind occupants.

Garrick, at the time of his famed Jubilee, described Stratford as “the filthiest town he had ever seen.” Were he to visit it now, he would have a different impression, and make a more favourable report. Exempt from manufactories, from the activity and perpetual urgency of towns where forges, steam-engines, and machinery, combine to keep the inhabitants in constant excitement and rivalry, Stratford has the air and character of a respectable and large rural village. It consists of twelve principal streets, most of which are clean, well paved, and lighted. There is a large Town-hall, and a Market-house called *The Cross*, together with some spacious and respectable houses, both in the streets and in the environs. Amongst the older buildings are the timber houses, already mentioned, in Henley Street, which belonged to John Shakspeare, and which have the reputation of being the birth-place of the Poet. In another part of the town is an



HOUSE IN THE HIGH STREET, STRATFORD.

old timber-fronted house, (shown in the accompanying print), which, in Shakspeare's time, must have ranked amongst the most distinguished of the place. It consists of three stories in height, and each story or floor

has a large window, extending nearly the whole width of the front. The intermediate spaces are occupied by horizontal and perpendicular timbers, partly carved and coloured, whilst the whole front is crowned with a pedimental roof, faced and ornamented with verge-boardings. On the lintel of the doorway are the following date and initials: T. R.—W. R.—A. R., 1596. In this specimen, as in many of the old street timber houses, at Gloucester, Worcester, Tewkesbury, Bristol, Marlborough, &c., we perceive very large windows, some of which are supported by bold, carved corbels. These served to light inner rooms and staircases, which were often placed in the middle of such houses.

Of the house and appendages, called New Place, formerly the home of Shakspeare and his family, all traces are obliterated; and the Poet's famed *mulberry-tree* has followed the fate of the writings and other relics of its honoured owner, in affording scope and profitable employ to forgers and imposters. Like the once-sanctified Cross of Jerusalem, which was said to have been cut to pieces and distributed over Christendom, to be preserved in the reliquaries of certain favoured churches, so the real mulberry-tree of New Place was subdivided into numerous fragments, and sold for the purpose of forming cups, boxes, and other objects, to amuse the fancies of insatiable collectors. Such persons never were, nor will be, very scrupulous or discriminating; whence they give birth to those relic-mongers and curiosity-mongers, who prey upon easy credulity. Having seen and known instances of such chicanery, of the impositions of the wicked upon the weak, I must own that I am too sceptical to acquiesce in the doctrine of Washington Irving, who says, "I am a ready believer in relics, legends, and local anecdotes of goblins and great men, and would advise all travellers, who travel for their gratification, to be the same."

At the junction of four streets, near the north side of the town of Stratford, was, at a very early period, a Market-cross, beneath the shelter of which, persons who frequented the weekly market with butter, eggs, cheese, &c., exposed their respective articles. A charter for the establishment of a market was granted in the time of Richard I. (1197), when it is presumed that a cross was raised to sanctify the site.

The present building is modern, and has nothing monastic or religious in its character; but at the time of the memorable Garrick Jubilee (1769), it was a conspicuous object, as indicated by the annexed print, in which the artist has represented one of the jubilee processions.

In closing a farewell tribute to Shakspeare, I should not do justice to my own feelings and sentiments if I did not advert to the merits and deserts of those authors, artists, printers, and publishers, who have, col-



W. Alexander del.

MARKET-HOUSE AND JUBILEE PROCESSION, STRATFORD,

lectively and severally, rendered homage and honour to the Bard, whom

“Neither man nor muse can praise too much.”

As Akenside tells us,

“He walk’d in every path of human life,
Felt every passion; and to all mankind
Doth now, will ever, that experience yield
Which his own genius only could acquire.”

Since the commencement of this century, it may be asserted that more has been written and published on the life and literary works of Shakspeare, than during the whole of the preceding period between the acting of his first drama and the year 1800.

Amongst his modern *Literary Commentators and Biographers*, of whom all have been, and some still are, personally known to and respected by me, I may especially mention Isaac Reed, Edmund Malone, James Boswell, S. T. Coleridge, Wm. Hazlitt, Chas. Lamb, Francis Douce, Dr. Drake, the Rev. Dr. Symons, S. W. Singer, Henry Neele, J. F. M. Dovaston, Charles Knight, J. P. Collier, Thomas Campbell, the Rev. Jos. Hunter, J. O. Halliwell, William Howitt, and R. B. Wheler.

Of *Artists*, the following have produced numerous designs, in oil and

water-colours, of varied degrees of merit, but all calculated to illustrate and give additional interest to the writings of the author: R. Smirke, R.A., James Northcote, R.A., John Opie, R.A., B. West, P.R.A., H. Howard, R.A., J. Thompson, R.A., Thos. Stothard, R.A., H. Singleton, H. Richter, John Thurston, J. W. Wright, William Harvey, and Kenny Meadows.

The numerous *Players*, male and female, who have skilfully personified the principal characters in the often-acted dramas of Shakspeare, exceed my recollection; but I have witnessed, with varied emotions of pleasure, the performances of John, Stephen, and Charles Kemble, Mrs. Siddons, Miss O'Neil, Miss Wallace, John Palmer, Mrs. Davenport, Miss Farren, Geo. Cooke, Chas. Macklin, Jos. Munden, John Bannister, sen. and jun., Chas. Young, Edm. Kean, W. Farren, and W. C. Macready.

It would be a difficult task to enumerate all the *Printers and Publishers* of Shakspeare's ever-popular works; but the following are entitled to especial notice, on account of the skill and zeal they have manifested in behalf of their Author: John Bell, Alderman Boydell, William Nicol, Charles Whittingham, Gilbert and Rivingtons, and particularly Vizetelly and Co. The edition of Shakspeare's Plays, by the last-named printers, may be referred to as a specimen of typography, and of graphic illustration, on wood, of surpassing beauty and excellence. The splendidly-illustrated edition by Charles Knight, is from the prolific press of Messrs. Clowes and Sons, who have acquired a vast amount of reputation, as well as profit, from the extent and skilful arrangement of their establishment, and from a graphic description of the same by Sir Francis Head, in the *Quarterly Review*. For copious, learned, and discriminating comment, and elucidation, this edition is calculated to supersede and surpass all previous publications.

On the Editorial labours, the learning and zeal of the modern Commentators on Shakspeare, it would give me pleasure to offer comments and opinions, had I not extended this Essay much beyond all my anticipation. Every reader may now satisfy himself, that the text and true meaning of the Poet's writings have been amply and fully elucidated,—that the vial of verbal criticism is exhausted,—and that every lover of poetry, of pathos, of humour, and of nature, and all who wish to study the complex and conflicting passions of man, may “read, mark, learn, and inwardly digest them,” in the marvellous works of

WILLIAM SHAKSPERE.

THE following Ode was written in 1810, by my esteemed friend, Dovaston, who was a Barrister on the Welsh circuit, and who, for many successive years, assembled a few lovers of Shakspeare at his house, on the anniversary of the Poet's birth-day.

ODE ON SHAKSPERE'S BIRTH-DAY.

By J. F. M. DOVASTON, ESQ., M.A., West Felton, Salop.

NATURE, now thy beauties bring,
 Bid Genius now its tribute pay,
 Haste the many-blossom'd spring,
 'Tis thy Darling's natal day:
 Borne on Zephyr's breezy wings,
 Her varied vesture Fancy flings;
 Methinks I see her rainbow-colour'd car,
 Gliding on curled clouds thro' blue fields of air.

To Avon's meadows, cowslip clad,
 She wheels her mazy way;
 Well pleased to see all Nature glad,
 And Spring her flaunting flowerets add,
 To hail the greatly-gifted lad,
 Upon his natal day.
 In showery April's sunshine bright,
 (Who call'd that day,
 Her Sister May
 To hasten with her hawthorns white,)
 In Avon's mead
 The boy was laid
 When first he saw the light:
 Primroses, peeping from their buds of gold,
 Seemed eagerly their eyelids to unfold,
 As though they smiled
 To see the child;
 Who in his turn their charms enraptured should behold.
 The lingering flowers pushed forth their heads
 And burst their downy cradled beds;
 The opening daisy, crimson lipped,
 The lady-smock, with silver tipped,

Each with April's dew impearled,
 Their finely-tinted folds unfurled,
 As tho' they wished by him to have their praises told.

Hushed is the breeze,—'tis silence drear,—
 The sun enclouds his watery beams ;
 The skies a thickening aspect wear,
 And Nature's self in sadness seems :
 A chilly, fearful murmur stirs
 The hollow-hissing grove of firs,
 And far the dark horizon o'er
 The dim-distinguished thunders roar.
 'Tis Fancy hangs o'er Nature's brow
 This gloom so sad and wild,
 Lest scenes to be unfolded now
 Should fright her favorite child ;
 For now athwart the troubled sky
 The Hellish Passions hurry by,
 And each with hasty luring flight,
 Glaring by fits before his sight,
 Like phantoms of a horrid night,
 Their grisly features roll ;
 But Nature fired her infant's eye,
 That, glancing as they glided by,
 Proved all their various powers to lie
 Beneath his vast control.
 He bowed his head
 The phantoms fled,
 The gloom forsook the plain ;
 The fearless child
 Looked round and smiled,
 And Nature, brightening, seemed to smile again.

Freshed is the flowery scene :
 The blackbird swells his mellow throat,
 And, thro' the blue serene,
 Light fleecy clouds beyond the mountains float.
 On Avon's softly-flowing stream
 Now brightly-burnish'd sunbeams gleam
 Among tide-kissing trees ;

Their lustres on the wet leaves glance,
 As they lightly trembling dance
 To the balmy breeze.
 The Heavenly Passions now descend
 To hail this gentle child their friend;
 Virgin-vested Maidens fair,
 Whose slender waists some riband rare
 Engirdled, by whose varied hue
 The little bard each Passion knew:
 Their covered bosoms' lovely glow
 Tinged their gauzy robes of snow,
 As if carnations blushed below.
 Fairies left their lurking cells
 "Where the bee sucks" in blossom bells;
 Whom the blue fly and humble bee
 Carolled with their minstrelsy.

The Passions all with fearless awe,
 The heart-enraptured poet saw,
 And looked with steady view;
 Until the flighty foot of Fame
 On tiptoe step among them came,
 And to the poet flew:
 The little urchin ran around,
 And flung his flowerets o'er the ground,
 While Fame still followed hard;
 Each scattered flower she culled with care
 To wreathe a chaplet for his hair,
 But could not catch the bard.
 Thus cheated, as away she flew
 She cried,—"In fifty years and two
 Upon this very morn
 He shall be mine, for ever sure,
 While Time, and Taste, and I endure,
 My Temple to adorn.
 Let Nature now the Prince of Passions call
 To crown him ruler of them all."

The waggish archer then attended,
 The maids and fairies formed a ring,

While each the infant bard befriended,
 And of the Passions crowned him king.
 Now the taper-ankled maids
 Lightly dance the bard around ;
 Modest cowslips bowed their heads,
 And seemed to kiss the hallow'd ground :
 And as they danced
 He on them glanced,
 And at them scattered flowerets fair ;
 Each Passion took
 The flowers he shook,
 And stuck them in her braided hair ;
 Conscious how much beauty hung
 On every little flower he flung.

Even yet on Stratford's elmy lawn
 In cowslip days at early dawn,
 Where he was crowned, I ween,
 Unnibbled, and of deeper dye,
 By soul-delighted poet's eye
 The ring may still be seen.

"If all human things were to perish except the Works of Shakspeare, it might still
 be known from them what sort of a creature Man was."

LORD LYTTLETON.

"And as I wondering pause o'er Shakspeare's page,
 I view in visions of delight the sage
 High tow'ring o'er the wreck of man, sublime ;
 A column in the melancholy waste,
 (Its cities ruined, and its glories past)
 Majestic 'mid the solitude of Time."

PETER PINDAR.

BRIEF ACCOUNTS WITH ILLUSTRATIONS

OF

Ancient Barrows ;

AND OF THE DRUIDICAL TEMPLES OF

Avebury, and Stonehenge.

“OFT HAVE I VIEWED WITH AWE THE STONY HEAP,
WHERE SOLEMN DRUIDS HYMNED UNWRITTEN RHYME;
THE HILLS OF GREEN TURF, WHERE OLD HEROES SLEEP,
AND TOWERS THE NORMAN LIEGE HAD REARED SUBLIME,
WHOSE BUILDERS FONDLY SMILED CONTEMPT AT TIME.”

FOSEBROOKE, *Economy of Monastic Life*.

WITHOUT presuming to arrogate any comparison or similitude to Sir Isaac Newton, who, it is said, derived his first hint of the principle of attraction, or gravitation, from the fall of an apple, I may safely aver that my early partiality for Archæology, and particularly for that of the primeval class, Celtic Antiquities, originated in my native county, Wilts, and the circumstance of having been incited to study the monuments of Stonehenge, and Avebury. These vast, mysterious, and marvellous relics of distant ages, with the barrows and castrametations which abound in the same district—the repeated conversation with Celtic Antiquaries,* and perusal of their writings, not only excited my curiosity, but superinduced a love of the subject, and an ardent desire to acquire a full and clear insight into the history and principles of that class of archæology which belonged to the earliest colonization of the island. The mystic halo which enveloped it, tended rather to awaken than repress research. Hence I have been tempted to collect a mass of information, in books, manuscripts, drawings, and prints, as well as by ocular examination of most of such monuments remaining in England and Wales.

The ancient Castrametations or earth-fortifications which abound in Wiltshire, and which appear to appertain to its aboriginal inhabitants, claimed my early attention, and were diligently explored and studied.

* These were William Owen, author of the *Welsh Dictionary*, &c., Edward, commonly called Bard, Williams, author of two volumes of *Poems*, &c., William Cunningham, Sharon Turner, H. Penruddock Wyndham, the Rev. Wm. Greathead, Godfrey Higgins, the Rev. S. Sayer, John Pinkerton, Archdeacon Cox, Sir R. C. Hoare, the Rev. John Whitaker, T. R. Underwood, and some others.

In subsequently travelling through Wales, Cornwall, Devonshire, and other parts of England, I never neglected an opportunity of examining every object of a similar class.

At first, and for many years, I was harassed, and indeed distressed, by the theoretical opinions and visionary speculations of authors, who had written about the Druids and their monuments; and I was often tempted to relinquish the pursuit, in despair of ever arriving at any thing like proof, or rational evidence. Being, however, required to write some accounts of Avebury and Stonehenge, for my volumes on Wiltshire, and for Dr. Rees' Cyclopædia, I deemed it advisable to limit myself to matters of fact, to plain descriptions of the monuments as they now appear, with such intimations of their pristine state and purposes, as common sense and reasonable deduction would warrant. The futile theories of Borlase, King, Waltham, Browne, and many others, respecting rock-basins, sacrificial altars, ante-diluvian monuments, and temples for serpent-worship, not only excited doubt and discredit, but also regret that the patience and philosophy of readers should be so taxed and tantalized with the apparent learning and credulity of writers.

That the basin-like hollows on the summits of granite rocks should be regarded as the works of man for barbarous and heathen rites, excited my suspicion, when I examined them in Cornwall; and I dared to think and to assert that they were produced by the natural operations of water and of wind, on certain particles of the stone, which thereby became separated from the mass of rock.* Mr. Brayley, jun., in the year 1830, not only adopted the same opinion, after examining the granite rocks of the same district, but wrote a very able essay on the subject for Moore's *History of Devonshire*; and reprinted the same, with additions, in the *Philosophical Magazine*, for November, 1830.

That Cromlechs and Kist-vaens were sepulchral, and not sacrificial monuments, I have always entertained a sincere conviction, and the observations and researches of Mr. Lukis,† of Guernsey, and many other modern antiquaries, have satisfactorily confirmed my opinion. That the varied Circles of stones which are to be found in many parts of the world, were raised for religious and judicial rites and ceremonies, I am as sin-

* See the account of "Cornwall" in the *Beauties of England*, vol. ii., p. 509; and an Essay, by E. W. Brayley, jun., in the *Transactions of the Geological Society*.

† See his observations on the "Primeval Antiquities of the Channel Islands," in the first volume of the *Journal*, published by the British Archaeological Association; also his "Essay on the Sepulchral Character of Cromlechs in the Channel Islands," in the fourth volume of the same publication.

cerely convinced as that the ancient temples of Egypt, India, and Greece, were intended for similar purposes. Barrows, which abound in all parts of the habitable globe, were *super-terranean* graves and tombs for the mighty dead; especially for persons killed in battle. That the Celtic priests employed Rocking-stones, as well as other extraordinary natural objects, to promote their views, by keeping in awe and subjection the demi-savage multitude, is neither surprising nor unreasonable; for the priesthood of all nations and all religions have ever resorted to craft and mystery to maintain authority over their vassals and disciples.

In the second part of my Auto-Biography (page 32), my writings on Barrows, and on the Temples of Avebury and Stonehenge, have been briefly adverted to. By the kindness of my friend, Mr. Charles Knight, I am enabled to transfer to these pages the illustrations which accompanied those Essays in the "Penny Cyclopædia;" to which I purpose to subjoin a few remarks, chiefly condensed from the articles in question.

Barrows, or Tumuli.

TUMULI, or artificial mounds of earth, (*tumulus*, Lat., a little hill,) are found in many parts of the globe, and are reasonably supposed to be sepulchral memorials of persons of distinction, or of warriors slain in battle. The remote antiquity of the custom of raising such tombs is shown by many passages in the Bible, as well as in the writings of Homer, Herodotus, Strabo, Tacitus, and other ancient poets and historians. Cairns, are mounds or heaps of stones piled upon, and around, human interments; of a similar kind to barrows.

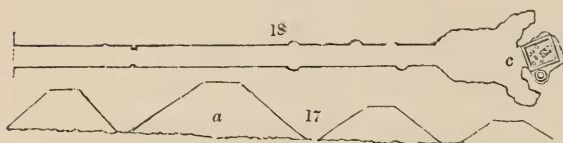
The first investigations into the tumuli of this country were made by Dr. Stukeley, in the neighbourhood of Stonehenge, more than a century ago (see his volume on *Abury, a Temple of the British Druids*, fol. 1743); and the public attention was further directed to the subject by Douglas, in his "*Nænia Britannica*" (1793). In the agricultural and cultivated districts, barrows have mostly disappeared; but in the counties of Wilts and Dorset, and the adjoining parts of Hampshire, they are scattered over the open downs, and crown the more elevated ranges of hills which are yet untouched by the plough. A large number of those in Wiltshire have been explored, by the late Sir Richard Colt Hoare and Mr. Cunningham, a tradesman and self-taught antiquary, of Heytesbury in that county. In two folio volumes produced by them on "*Ancient Wiltshire*"



Various forms of Tumuli.



Tumulus at New Grange, Ireland.



Plan, &c., of the Bartlow Hills, Essex.

(1810-1821) the result of their investigations is fully detailed; and the different varieties of barrows are classed and named according to their forms, as follows: the *long-barrow* (No. 1, in the annexed delineations); the *bowl-barrow*, No. 2; the *bell-barrow*, No. 3; the *Druid-barrow*, Nos. 4, 5, 10, and 11; the *pond-barrow*, No. 6; the *twin-barrow*, No. 7; the *cone-barrow*, No. 8; and the *broad-barrow*, No. 9. No. 12 represents a tumulus called *Milbarrow*, near Avebury, which had

been set round with stones. No. 13 is *Silbury Hill*, also in the same vicinity, considered the largest barrow in the world.

A remarkable tumulus or cairn, at *New-Grange*, near Drogheda, in Ireland, is represented at No. 14. It consists mostly of large stones; the height being 70 feet, and the diameter about 400. Surrounding its base was a circle of rude stones; and a gallery (Nos. 15 and 16—plan and section) formed of upright stones, with others placed on their tops, extended from the outer edge to near the centre of the cairn; where there was an area, surrounded by other stones, and covered by a dome, or cupola. Branching from this area were three square recesses, as indicated in the plan. (See *Archæologia*, vol. ii.)

Bartlow Hills, in Essex, is a name given to four tumuli, arranged in a row, and varying in size, as shown in the diagram, No. 17. The largest of these, *a*, is 142 feet in diameter, by 44 feet in height. No. 18 is an enlarged plan of an excavation (made in 1835) into its centre, on a level with the surrounding earth: *c*, is a square enclosure, or chest, which contained various antique relics apparently of Roman, or Brito-Roman manufacture. (See *Archæologia*, vol. xxvii.)

Sir R. C. Hoare considers that the deposition of entire human bodies in barrows, was practised contemporaneously with that of cremation. The Urns and other remains found in these mounds present many curious varieties. Three distinct eras may be traced: the first, before the use of metals, when spear and arrow-heads were made of flint, or of bone; the second, when those articles were of brass, or bronze; and the latest, when arms, instruments, and utensils of iron accompanied the deposit. The absence of Roman remains in the numerous barrows opened in South Wiltshire, induced some writers to infer that this mode of interment had been discontinued before the establishment of the Romans in Britain; but in Essex, Derbyshire, Kent, and some other counties, many coins, &c., of Roman origin have been discovered; and Mr. Bateman (in his *Vestiges of the Antiquities of Derbyshire*, and in the *Journal of the British Archæological Association*, vol. iv.) has described some relics, evidently of the Saxon era, which were found by him on opening barrows in that county.

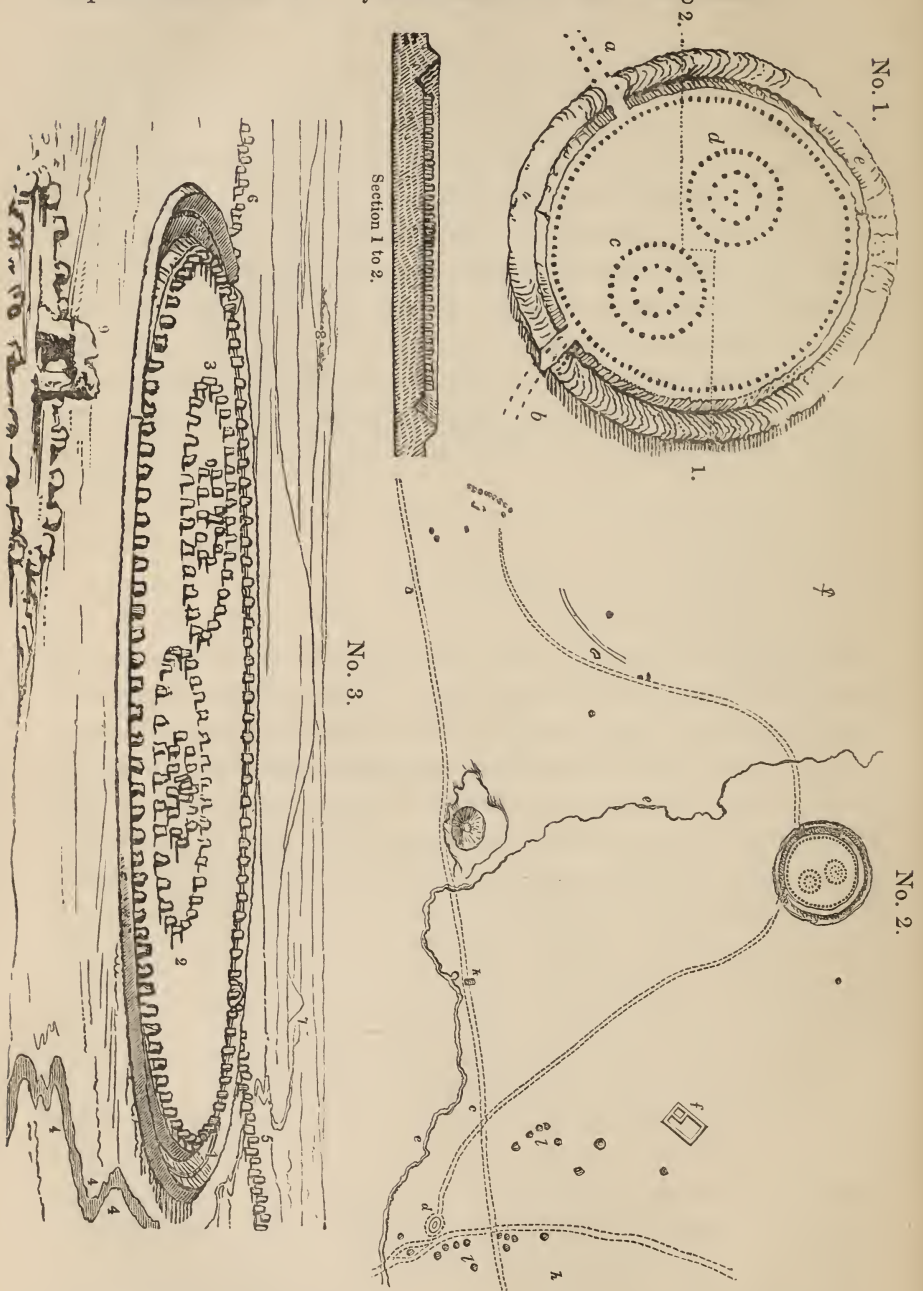
Avebury.

THE village of Avebury, or Abury, Wiltshire, is remarkable as the site of what was once the largest and most interesting Celtic or Druidical Temple in Europe. This, however, was not noticed by Leland, Lambard, Camden, or any of the early writers on English antiquities. It appears, indeed, to have been discovered, if the term may be allowed, by John Aubrey, the Wiltshire Antiquary, in the year 1649, when he was hunting in the vicinity. He was immediately struck with its extent and importance, and remarked to some of his learned friends, that "it did as much excel Stonehenge as a cathedral doth a parish church." This observation being repeated to King Charles II., he was induced to visit Avebury in 1663, when, being attended by Aubrey and Dr. Charlton, he commanded the former to write some account of this remarkable Druidical monument; which the antiquary did, in a manuscript called "Monumenta Britannica."*

The next description of the temple was by Dr. Stukeley, published

* This MS. has unaccountably disappeared within the last thirty years. Fortunately, however, it was abridged in the last century by the Rev. Mr. Hutchins, the historian of Dorsetshire, a copy from whose transcript (made by Richard Gough) is now in the Bodleian Library at Oxford. About the year 1818, Sir Richard Colt Hoare, to whom I communicated a notice of the manuscript, obtained the loan of the original, from its then owner, and has printed many extracts from it in his "Ancient Wiltshire," including the whole of Aubrey's account of Avebury.

in one volume, folio, 1743; and it is evident that both the Doctor and his predecessor had carefully studied its form and arrangement.



[No. 1.—Ground Plan of the Temple, with a sectional view of the same from 1 to 2—i. e. from east to west. The plan, though on a small scale, shows the relative proportions and arrangements of the lofty bank, or vallum, *e*; the ditch, or moat, *f*; the commencement of the western, or Beckhampton Avenue, *a*; the southern, or Kennet Avenue, *b*; the southern inner temple, *c*; and the northern inner temple, *d*.]

[No. 2.—*Plan, or Map of the whole Temple*, with its two avenues; Silbury Hill; a line of road, or British track-way, from north to south; the course of the river Kennet, *ee*; a small square entrenchment, *f*; line of Roman road from Bath to London, *k*; several barrows on the Hakpen Hill, *ee*; and the termination of the southern, or Kennet avenue, *d*.]

[No. 3.—*A bird's-eye View of the Temple*, looking south, intended to display the circumvallated bank, 1; the two inner, or small temples, 2 and 3; the course of the Kennet river, 4; the western avenue, 5; the southern avenue, 6; the situation of Silbury Hill, 7; a large barrow, called by Stukeley the Druid's barrow, 8; a cromlech, surrounded by a circle of small stones, 9.]

The whole design of the temple of Avebury is displayed in the prints on the opposite page. The various rows and circles comprised no less than 650 stones, measuring from five to twenty feet in height, and from three to twelve feet in width and thickness. One hundred were arranged in a circle around an area about 1400 feet in diameter, and these stones were inclosed within a ditch and bank, excepting at two places, where openings were left for entrances. There were two other small temples within the periphery of the great circle. One was a double circle, of forty-two upright stones, with a single stone in the centre. (See the Plan, No. 1, *c*.) Another temple, *d*, consisting of two concentric circles, inclosing a group of three stones, (forty-five in all) was placed a little north of the former. Some stones in this group, as well as others of the outer circle, are still standing, and are of considerable size. Such was the general design of this triple temple; but it had the further peculiarity of two avenues of approach, each consisting of a double line of upright stones, branching off to the extent of about a mile and a half towards the west, and to the south. The latter avenue, including about 200 stones, terminated in an oval of two rows of stones 146 feet in diameter, on an eminence called the Hakpen Hill. (No. 2, *d*.) The other avenue consisted of about the same number of stones, ending in a point, or with a single stone. The general plan, No. 2, indicates the arrangement of the temple and its avenues, with the course of the river Kennet, and a line of Roman road between Londinum and Aquæ-Solis. The main portion is shown in the diagram, No. 1, both in plan and section; the latter showing the relative magnitudes of the bank and ditch, and the stones of the great outer circle. No. 3 is a bird's-eye view of the temple, as presumed to have been in its original state, with a cromlech and a circle of stones to the north of Avebury.

The space enclosed by the great earthen bank of Avebury now contains a village, with various fields, hedge-rows, and buildings, so that it is difficult at present to make out the original design. There were sixty-three stones remaining within the entrenched enclosure in Aubrey's time; but these were reduced to twenty-nine when Stukeley made his plan, and only seventeen remained when Sir Richard Hoare's account was written. In the western avenue there are two upright stones remaining, and about

sixteen of the southern avenue ; but not one of the stones forming the double oval on the Hakpen Hill is left to mark the site.

Respecting the origin and purpose of this extraordinary monument, opinions differ considerably. Stukeley, Borlase, King, Higgins, Davies, and Deane, have indulged in speculations on the religion, the manners, the arts, and the polity of the aboriginal Britons, and of their Druid priesthood. The last-mentioned gentleman has published a volume on "The Worship of the Serpent," in which he endeavours to show, that the temple at Avebury, and some others, were laid out in a plan to imitate the form of a serpent, whence they might be called *dracontia*, or serpent-temples.

Stonehenge.

AMONGST the oldest monuments of human labour, in the British Islands, this of STONEHENGE, ranks next to that at Avebury, in magnitude and antiquity ; but it is still more remarkable and interesting than any other, in its masonic and scientific character, and in the different and mysterious geological habitats of its component stones. Anterior to all written evidence, its history is entirely unknown, and it has consequently been the subject of much unprofitable and vague speculation.

This famous temple is situated on the uninclosed downs or plains, about two miles west of Amesbury, and seven north of Salisbury. The accompanying diagrams will give an exact notion of the form, arrangement, and general design of the whole structure, in its original as well as in its present state. It is now a mere assemblage of upright, horizontal, and prostrate stones, although no doubt originally symmetrical in form, as indicated by the annexed plans. A space, about 300 feet in diameter, is enclosed by a ditch and bank, immediately within which are three stones ; two upright, and the other prostrate : these, it is conjectured, originally formed part of a circle. The temple itself, which occupies the centre of this space, comprised an outer circle of thirty upright stones, sustaining as many others in a horizontal position, forming a continuous impost. Each of the upright stones had two tenons, or projections on the top, which fitted into mortices, or hollows in the superincumbent slabs. Within this circle was another, of about the same number of perpendicular stones, but of much smaller size, and without imposts. This again enclosed two elliptical arrangements of large and small stones ; the former, being divided into groups of three stones each (two upright and an impost), are called *trilithons* by Dr. Stukeley and other writers. Before each trilithon

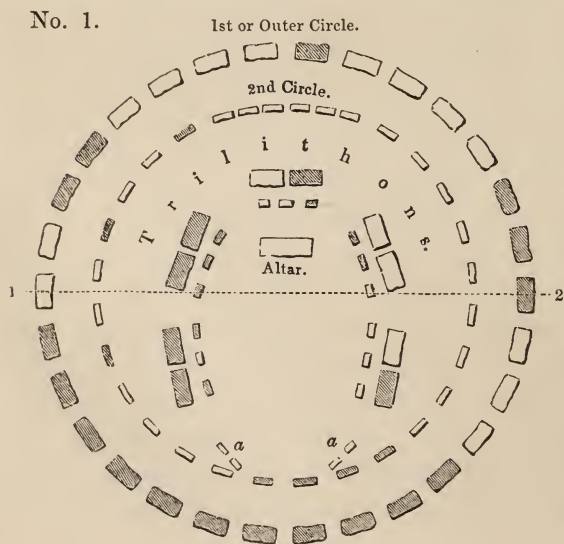
stood three small upright stones; and in the central space, in front of the principal trilithon, was a large flat stone, called the Altar. The diameter of the outer circle was about 100, and that of the second circle 83 feet: the height of the stones in the outer circle was about 14 feet, and their thickness 7 feet by 3; the trilithons varied from 16 to about 21 feet in height. Some of the stones are described as "a pure, fine-grained, compact sand-stone, some being white and others inclining to yellow;" resembling precisely the Grey Wethers and other detached masses which lie on the surface of the Downs near Avebury and Marlborough. Others are of gr \ddot{u} nstein, or, as the Rev. W. Conybeare calls it, "Greenstone rock, a geological formation which occurs nowhere nearer than the environs of Dartmoor, on the west, or Charnwood Forest, in Leicestershire, on the north, either being a distance of a full hundred miles in a direct line." A similar stone is found in the county of Kildare, Ireland, where Druidical, or Celtic circles, were standing when Giraldus Cambrensis wrote his account of Ireland. It is, therefore, as likely that the small stones of this temple were brought from Ireland, as from Devonshire, or Leicestershire. [See *Gentleman's Magazine*, Nov. 1833.] "Four of the stones possess other distinguishing features; and the slab, or altar-stone, is a kind of grey cos, a very fine-grained calcareous sand-stone, containing some minute spangles of silver mica." This temple differs from all other examples, in the circumstance of many of the stones having been squared, or hewn by art; whereas all other Druidical circles are composed of rough unhewn stones.

The monkish chroniclers have recorded some marvellous legends respecting the origin and history of Stonehenge. Aubrey assigned its erection to the Britons, prior to the Roman invasion. Inigo Jones endeavoured to show that it was a temple of the Romans, of the Tuscan order, dedicated to C \ddot{e} lus; Dr. Charlton ascribed it to the Danes; and others have attributed it to the Ph \ddot{o} enicians, and to the Anglo-Saxons. Dr. Stukeley published a folio volume on Stonehenge, in 1740, in which he regards the work as a temple of the British Druids. His engravings are good, and his restorations valuable; but a large portion of his essay is occupied with fanciful and irrelevant speculation. J. Wood, Dr. Smith, Edward King, Mr. Davies, the Rev. Dr. Ingram, Mr. Godfrey Higgins, Mr. John Rickman, Mr. Cunnington, Sir Richard Colt Hoare, and others, have each published remarks and opinions respecting this monument. In 1823, Mr. H. Browne wrote a small volume, in which he argues that it is an ante-diluvian temple; and Mr. Waltire, who gave lectures on the subject nearly sixty years ago, contended that it formed part of a planisphere,

in connection with the surrounding barrows. The Rev. E. Duke has adopted this theory, with a wider latitude to conjecture. He makes Stonehenge one of the members, or planets, of a vast planetarium, representing the solar system, and extending over a wide extent of country.

The plains surrounding this celebrated relic of antiquity, are covered with a profusion of barrows and earth-works, perhaps unparalleled in any spot of similar extent in the world. Within a space of five miles from east to west, by three miles from north to south, there are two large encampments; other embankments, supposed to mark British villages, and at least three hundred barrows, or tumuli, of various sizes and shapes. About half a mile to the north-east of the temple, is a *Cursus*, or tract of land, bounded by two parallel banks and ditches: this is more than a mile and a half in length from east to west, and 330 feet in breadth. At its eastern extremity is a mound of earth resembling a long barrow, which stretches entirely across it. As the name which has been given to it implies, this *Cursus* is supposed to have been a course for chariot races. From its near resemblance to the genuine *Cursus* of the Romans, it is reasonable to suppose that, if not formed by that people, it was made in imitation of their chariot-course, and by a people familiar with their manners and customs. There is a second and smaller *cursus* at the distance of nearly a mile from the larger one. (See an interesting Map of Stonehenge and its vicinity, in Hoare's "*Ancient Wiltshire*.")

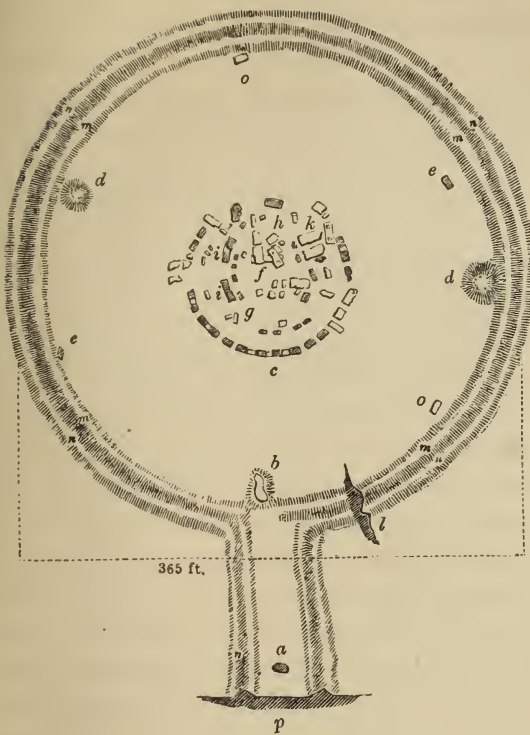
The accompanying plan, No. 1, shows the original design of the main part of the temple. The plan, No. 2, indicates more minutely its present dilapidated state, with the vallum and fosse, and other exterior works.



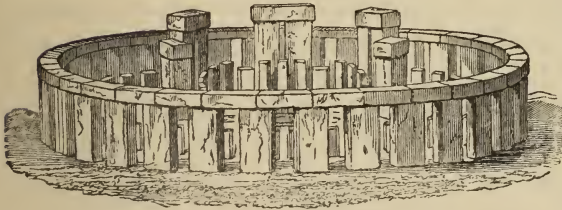
No. 1. *Ground plan of the main portion of the temple.* The stones which have fallen or are entirely removed are marked in outline; whilst those stones remaining in their original positions are shaded.

No. 2. *Ground plan of the whole work, in its present state, (the upright stones, shaded, those which have fallen, in outline); showing the approach, or avenue, from the north-east, with one stone still standing, a, at the distance of about 100 feet from the ditch; b, fallen stone in the ditch; c, supposed en-*

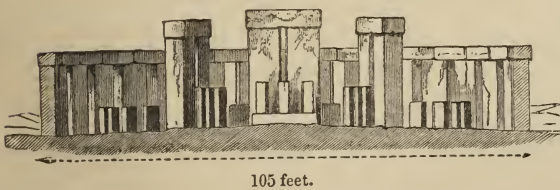
No. 2.



No. 3.



No. 4.



trance through the exterior circle, in a line with the avenue, and near the middle of the temple; *d, d*, two cavities, or hollows in the ground; *e, e*, two stones, adjoining the surrounding bank; *f*, a flat stone, usually called the altar; *g*, a small impost stone with two mortices. The smallness of this stone, as compared with the imposts of the outer circle, and those of the trilithons, has caused much conjecture, as it could not have formed any corresponding part of those portions of the structure. Some writers contend that it was part of a small trilithon in that situation, and that there was another of similar proportion on the opposite side (see Plan No. 1, *a, a*): *h*, the tallest stone in the place, and forming part of the chief trilithon; its corresponding stone, as well as the impost, have fallen; *i, i*, two standing and nearly perfect trilithons; *k*, a fallen trilithon, its three stones perfect, showing the full forms, proportions, and junction of the uprights with the impost; these fell in the year 1797; *l*, section through bank and ditch, marked *m, n; p*, section of banks on each side of the avenue; *o, o*, sites of two stones near the surrounding bank.

No. 3. *Perspective elevation of the main portion, restored; looking south.*

No. 4. *Section from 1 to 2 on the ground plan, No. 1.*

BRIEF ACCOUNT OF A DESIGN
FOR
The Nelson Cenotaph, and British Naval Museum,
BY JOHN BRITTON, F.S.A., &c.

AS SUBMITTED TO THE COMMITTEE FOR THE NELSON TESTIMONIAL;
JANUARY, 1839.

"In Perpetuam Memoriam."

"IN COMPLIMENTING ANY GREAT CHARACTER, EXPENSE IS A SECONDARY CONSIDERATION. ALL WORKS OF ART PLEASE OR DISPLEASE IN PROPORTION AS TASTE OR JUDGMENT PREVAILS." *Marquess of Lansdowne, on Howard's Monument, 1794.*

To commemorate the "great and good deeds" of the Hero of Trafalgar, by a building which shall make an instant impression on the passenger,—which will irresistibly excite inquiry, awaken curiosity, and keep up a continued stimulus of gratification,—which is calculated to arouse at once an intense reverence for, and admiration of, the dauntless British Admiral, and call forth that emulation in the incipient hero which may lead to a perpetual succession of Nelsons, it is presumed and hoped may be effected by such an edifice as the accompanying design suggests.

After long deliberation, and a critical investigation of the monumental memorials raised by different nations, and in various parts of the civilized world, I am impressed with the conviction that no one species of design is so completely adapted to honour and immortalize an eminent person as a BUILDING, combining the elements of *Architecture, Sculpture, Painting, and Literature*. These, judiciously collected and united, will administer to each other's preservation,—to each other's influence,—to each other's attractions and beauties.

A building, a piece of sculpture, a picture, or even a book, is not alone sufficient to tell the whole history,—to emblazon all the exploits,—to illustrate the many memorable deeds and characteristics of a Nelson: but the whole concentrated into a focus, and displaying their respective powers and fascinations, would amply and forcibly pourtray and record the leading incidents of professional skill and heroism which belonged to the man, and to the era he adorned.

Never was patriotism more pure—never was courage more ardent—never was example more animating, than were inherited by Nelson. These prompted the spirit-stirring admonition which he addressed to his comrades on commencing his last memorable battle:—

"ENGLAND EXPECTS THAT EVERY MAN WILL DO HIS DUTY."

Nothing that was ever written or uttered by sages of the ancient or modern world surpasses this sentence and sentiment in appositeness and impressiveness. It is truly English in every particle, and should be a motto and public monition written in all the naval and military schools of the kingdom. His emphatic prediction was fulfilled,—every man was ambitious to surpass rather than be deficient in his duty.

Never was hero more honoured in life and lamented in death than *Nelson*: but the lamentations have subsided; the fleeting honours of his day have nearly faded away; nor is the monumental trophy in St. Paul's Cathedral, the Column at Yarmouth (in his native county), or the other memorials in Liverpool, Dublin, and Edinburgh, enough to mark the national feeling and gratitude for such a man and such an Admiral.

To raise a trophy more commensurate with his intrinsic worth and unflinching intrepidity, is at once a duty and an honour which every true-born Englishman, who duly appreciates his character, must feel to be a desideratum. In calling into competition and exertion the abilities of English artists for such a subject, the Committee have acted laudably and wisely: and it cannot be doubted but that several designs, of varied merit and beauty, will be produced. The most appropriate, the most effective, the *best*, it is hoped and presumed, will be selected; and happy and fortunate will that man be whose name may thereby be associated with that of Nelson in a grand national monument.*

For the complete understanding of the accompanying Design, I venture to claim the attention of the Committee to the following considerations, which gave rise to its composition, arrangement, and application.

Impressed with the conviction that the slight and quickly mouldering monuments hitherto placed over the graves of eminent men have been too trivial and unsubstantial,—that they have generally decayed or entirely perished after a few years, or, at the most, after one or two

* Alas! how vain and futile are the most reasonable hopes and anticipations of our nature in the lottery of life. The wisdom and justice of requiring competition in works of art, and other productions of mind, have long been questioned: and it is now very generally admitted that it should never be required unless the tribunal can be composed of men of strict impartiality, of sound judgment, and good taste. That these qualities were lamentably deficient in the Committees who decided on the York Column, the National Gallery, the London University College, the Nelson Columns, and many other public works, is now universally admitted. These designs are more disreputable to the parties who selected than to the artists who designed them; for they impeach the national mind and character. Committees should never be self-elected, or, rather, self-appointed: they should be chosen from the whole body of persons who may associate for a specific public object; if, among such bodies, the necessary qualifications can be found. [April, 1849.]

centuries,—and that the only efficient way to guard against such occurrence will be the creation or investment of a fund adequate to keep in perpetual repair any monument, however expensive, or however stable ; it is proposed that the *Nelson Cenotaph* shall also be a *British Naval Museum*. In this vast and still increasing metropolis, there are thousands of persons who continually frequent places of public exhibition, which are usually to be seen on the payment of one shilling for each admission. By a much smaller fee for entrance, and by the display of a building unique in character and interesting in effect ; by bringing within its walls many and various objects of popular curiosity, and the whole dissimilar to any other museum, it may be assumed that a revenue will be raised sufficiently ample to uphold the integrity and entirety of the edifice, gradually augment its attractions, and pay annual stipends to such officers and servants as may be required for all necessary purposes. These should be *naval men* who have served their country, but who, from wounds or other causes, may be unfitted for active service, and to whom an honourable asylum and home, with a moderate income, would be an object of solicitude to the receiver and of honour to the giver.

Convinced of the eligibility and permanent utility of this plan, I would willingly enter upon a full explanation of these suggestions, but from the persuasion that the Committee will have so many beautiful designs to engross their attention, and fascinate their imaginations, that they will not be able to give it that full consideration which the novelty of the scheme requires.

DESCRIPTION OF THE DESIGN.

The accompanying *Plan and View*, are intended to illustrate the general form, as well as the arrangement and disposition of the proposed Cenotaph ; but from the smallness of the scale they cannot fully shew the numerous naval and Nelsonic details, nor the varied features which are suggested to form parts of the finished edifice. Every aspect, and almost every sub-division, may have forms and insignia, bearing direct reference to those memorable scenes, and to that peculiar service, in which the hero won his glory. If this design be adopted, his figure and personal features will be preserved and perpetuated in stone, bronze, marble, and enamel : his eventful life and its vicissitudes, his courageous and dauntless conflicts, will be fully detailed in the writings of the historian and the biographer, deposited in this building : the gratitude and adoration of sovereigns, statesmen, and contemporary officers, will be registered in the diplomas and other official documents addressed to him on different

occasions ; whilst Literature, Sculpture, Painting, and Engraving, will all find appropriate places in such an edifice to display their respective offerings at the shrine of British Heroism. This quadruple alliance of the arts and literature to honour and emblazon the fame of the most distinguished naval officer of the world, will, it is believed, be more apposite than a mere column, a statue, or a trophy, and therefore secure the preference which the design aspires to obtain.

The *Entrance Porch*, approached from the south by a flight of twenty-four steps, is to be adorned with architectural decorations and sculptural enrichments. A statue of *King William the Fourth*, the personal friend and companion of Nelson, crowns the gable, whilst another of the Hero will occupy a central niche ; and the armorial bearings of the Monarch, and of the Admiral, are architecturally attached to each, respectively. The memorable injunction of the commander to his intrepid comrades is to be placed and displayed conspicuously and architecturally around the building, with other apposite inscriptions.

For the purpose of giving an unequivocal demonstration of the purport of the building, this porch will be adorned with numerous sculptured objects of a naval character ; and will be under the care of a seaman-porter, provided with a berth in the same part of the building.

Beyond the inner doorway of this porch is a lofty, light, and highly-enriched octagonal apartment, having eight clustered columns and lofty arches, separating the central area from an ambulatory. Whilst the latter is destined to receive a great variety of basso-relievos, busts, statues, windows of painted glass, &c., and is adorned with a series of arcades and other architectural dressings, forming frames and panels for pictures and basso-relievos : the former will enshrine a large and skilfully executed *Statue of the Hero*. This will stand on a pedestal rising within the basement story, and surrounded by an architectural screen, on which will be eight smaller pedestals, with busts of as many of his associate admirals and officers. By this arrangement the central point, the very focus of the edifice, is occupied by a representation of the person of that commander,

“Whose sacred splendour, and whose deathless name,
Shall grace and guard his country's Naval Fame.”

Branching from three sides of the octagon are three apartments, or divisions of the building, intended respectively for libraries, and for the residence of a Curator. In the libraries are to be collected and preserved all the books and other documents published in Great Britain, and in other countries, relating to naval tactics, history, and biography ; also

prints, drawings, &c., illustrative of the same subjects. One of these wings may be called the *Nelson*, and the other the *Naval Library*. A curator, porter, and other assistants, if required, can be accommodated in apartments of the north wing, and in the entrance porch.

THE MUSEUM

is the main building, and objects of all kinds connected with naval affairs can there be distributed and classed at the discretion of a Committee. In the porch, the central area, the ambulatory, the crypt, or ground apartment, and in the triforium, will be found great space, and a variety of places adapted to display a large collection of objects.

It is well known that the "United Service Museum," at Whitehall, as well as the Admiralty, possesses numerous naval relics and curiosities; which, it may be fairly presumed, would be transferred to, and form part of, the proposed great National Museum.

For the government or management of the British Naval Museum, it is suggested that it be vested in Trustees, who shall become such by virtue of their public appointments; viz. the First Lord and the Secretary of the Admiralty; the Admirals of the Fleet, and the Senior Admiral of the Red; the General Commander-in-Chief, and Senior Naval Commander; the Lord Chancellor; the Speaker of the House of Commons; the Presidents of the Royal Academy, and of the Royal and Antiquarian Societies, &c.

It is proposed that on the Anniversaries of the Battle of the Nile, and of the Birth-day of Nelson, and on other days of great rejoicing, the flag, which Nelson won at Trafalgar, be hoisted to the top of the spire; and that the lantern be illuminated by a jet of gas, which, by means of coloured lenses in the windows, might be rendered visible from distant points in and around London.

A building conformably to this design may be raised, with good materials, and a liberal amount of decoration, for THIRTY THOUSAND POUNDS. But such are the capabilities of this species of architecture, that its decorations may be reduced or augmented to any extent.

Should the Committee entertain a favourable opinion of the design, they may be assured that many variations and improvements can be made; and the author would gladly enter more fully into particulars.

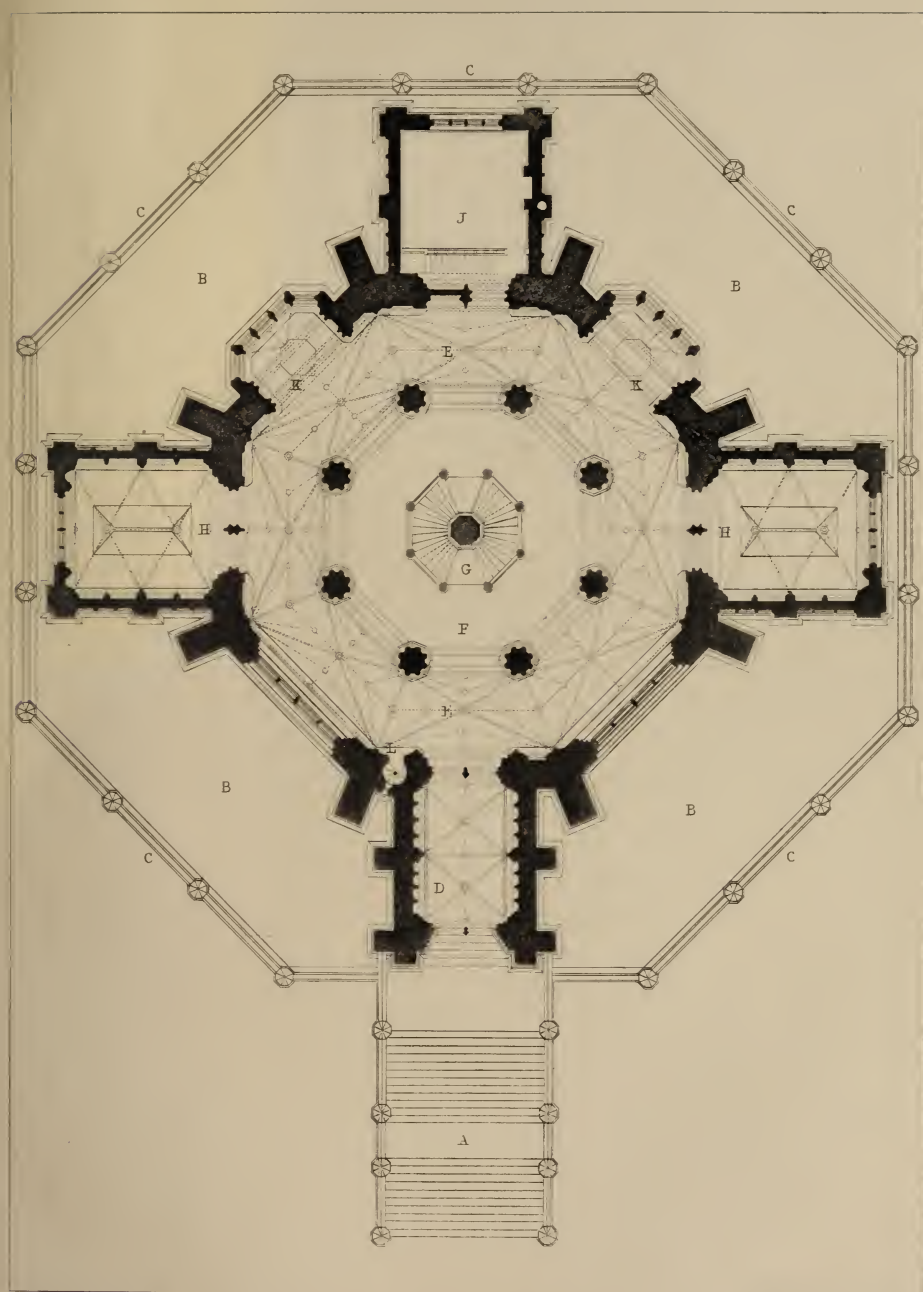
. In the above essay and design, I availed myself of the professional advice and skill of my esteemed friend, Mr. W. Hosking; and, had the plan been accepted, it was agreed that the execution of the edifice was to have been under his direction.



Designed by J. H. P. Drawn by J. H. P. and J. H. P. and J. H. P.

DEVON FOR THE NELSON MEMORIAL

London Published in British Antiquary 1819.



Designed by J. Britton

Engraved by J. A. Turner

DESIGN FOR THE NELSON CENOTAPH

London: Published in Brindley's Architectural Magazine, 1849.

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VICE-PRESIDENT OF THE SUSSEX ARCHÆOLOGICAL ASSOCIATION.
AND HONORARY MEMBER OF SEVERAL OTHER ENGLISH AND FOREIGN SOCIETIES.

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THE literary work here announced has been entailed on the Author by a circumstance over which he had no control, and which, whilst it cannot fail to gratify and animate him to further professional exertion, has impelled him to take up the pen in advanced age, when he ought rather to be closing all worldly affairs, and seeking personal ease and tranquillity. Yet, although he has passed his seventy-seventh year, he is happy and grateful in acknowledging that he can devote, without fatigue or reluctance, five or six hours daily to his long-accustomed vocation of reading and writing. The task of producing a detailed account of his public life and writings is one he never would have undertaken but for the SUBSCRIPTION TO A PUBLIC TESTIMONIAL, which several of his indulgent friends have promoted, and have raised to an amount he never could have anticipated.

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In conclusion, the Author is encouraged to hope, and fully expects, from the state of his health, and the progress which has been made both in writing and printing the proposed Memoir, that it will be published in the course of the present year.

March 31st, 1849.

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“THE BRITTON TESTIMONIAL, 8vo. 1846.”

[*From the Gentleman's Magazine, June, 1846.*]

This little pamphlet affords an account of a dinner given to Mr. Britton at the Castle Hotel, at Richmond, 7th July, 1845, on the 74th anniversary of his birth-day, together with the toasts and speeches on the occasion, and a list of the subscribers to the testimonial. Nathaniel Gould, Esq., was in the chair, and eighty-two gentlemen were present. As circumstances deprived us of the pleasure of joining that meeting, we may be permitted to express in this place our sentiments respecting it.

To be born to honours is a happy accident; to achieve them is a noble distinction. Mr. Britton's honourable career is all his own; he has gained his station in life by diligent exertion, by the possession of useful and elegant acquirements, by eminence in his own particular line of study, by general intelligence in other branches of science and art, by a love of literature, and by a general and liberal assistance to those employed in pursuits congenial to his own. To his labours the architecture—and particularly the ecclesiastical and domestic architecture—of the country is deeply indebted for the restoration of what was decayed, and the improvement of what was defective; and in his beautiful sketches and masterly engravings, extending through many volumes, he has given us a treasure-house of antiquarian art, and made the pencil and the graver not only preserve and perpetuate much that has long been mouldering into shapeless ruin, but has also supplied many a new model of improved beauty, suggested by his own genius, and carried into execution by his own zeal and perseverance. There are, however, still higher qualities belonging to our nature than those of mere intellectual excellence, and greater endowments than those of scientific acquirement. Mr. Britton is justly endeared to his friends by the virtues of his heart, as well as valued by them for the cultivation of his mind. Whoever is acquainted with him must be pleasingly impressed with the simplicity of his manners, the kindness of his address, and the open, candid, and generous expression of his feelings. The humble writer of these lines has every reason to be proud of the honour conferred by his friendship, as he willingly confesses the advantages he has derived from his knowledge and attainments. Mr. Britton has enjoyed the enviable privilege of friendly and familiar intercourse with some of the most eminent persons of his age; and we can say, that many who, like ourselves, originally came to him for advice and instruction, soon felt anxious to cultivate a more familiar acquaintance, and to make private friendship be the happy result of professional reputation. The names which appear in the List of Subscribers before us afford an ample testimonial of all that we have said. They extend through all classes, from the Prince to the professional artist; and by their extension they stamp a more authentic value on their approbation. Such a band of friends any man may be justly proud of: and we trust that in Mr. Britton's mind and feelings the present public evidence of attachment will shed a bright and genial lustre over the shadows of advancing age, as they are slowly and gently closing on a long, an honourable, and a happy life.

JOHN MITFORD.

Benhall, June, 1846.

